



NOW THEN.

MR GAUKY. PAUL KINGSNORTH. JOSH T PEARSON.
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MANAGEMENT.	JAMES LOCK.
EDITOR.	SAM WALBY.
DESIGN & LAYOUT.	MATT JONES. SHAUN FRIEND.
PROOF & COPY.	SAM WALBY. FELICITY HEIDEN. SARA HILL. LUCIE BOASE. DIYA GUPTA.
ADVERTISING.	BEN JACKSON. JAMES LOCK.
AD DESIGN.	FEEDBACKER DESIGN.
ADMIN & FINANCE.	SARA HILL.
DISTRIBUTION.	OPUS DISTRO.
CONTRIBUTORS.	ALT-SHEFF. FRASER BAYES. KRISTYNA SIERBIEN. SARA HILL. ROBIN LOVELACE. FLO HILLIER. PHILL JAMES. JAMES LOCK. MATT JONES. TOM CHILDS. CLARE WHITTEY. TOM STAFFORD. ANDREW ALMOND. ALEX YAU. HERBERT SODEN. IAN PENNINGTON. IMOGEN DECORDOVA. SAM WALBY.
WORDLIFE.	JOE KRISS. NICK HUNT.
FILMREEL.	JOÃO PAULO SIMÕES. ALEX KEEGAN.

NOW THEN IS A FREE MONTHLY
MAGAZINE FOR PEOPLE IN SHEFFIELD.

We aim to cultivate choice, voice and responsibility by providing a platform for independent art, trade, music, writing and local news. We support Sheffield's economy by only working with independent traders, community groups, charities and local government.

Almost all articles published in this magazine are written by members of the community, not professionals. If you don't like what you read or have something that needs to be said, get in touch. Your opinions make Now Then what it is.

WRITER?
SUBS@NOWTHENMAGAZINE.COM

ARTIST?
JONES@NOWTHENMAGAZINE.COM

MUSICIAN?
SAM@NOWTHENMAGAZINE.COM

POET?
JOE@NOWTHENMAGAZINE.COM

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EDITORIAL.

We've got plenty of goodness for you this month, including current affairs pieces on the riots and student protests. This is a green issue, with Localcheck covering public transport, Robin Lovelace discussing the benefits of bike trailers and author Paul Kingsnorth tackling some key environmental issues.

This is also the first mag to feature our all-new food section, which will be themed from month to month. This month – the glories of Spanish cuisine, with an article about the Moors and two home cook recipes.

I speak to Texan singer-songwriter Josh T Pearson about his debut record Last of the Country Gentlemen and beard freestyling in the music section. A perfect gent indeed. Headsup also features an interview with Sheffield's own FroZac crew, who have put on some fantastic parties of late.

If you've always wanted to have an article or review published but don't know how to go about it, drop me a line at sam@nowthenmagazine.com. Don't forget, the vast majority of this magazine is written by the people of Sheffield.

SAM.

NOW THEN 42 // SEPTEMBER.
WE'RE NOT NEARLY AS CLEVER AS WE THINK WE ARE.

5. **LOCALCHECK.**
Public transport.
7. **RIOTS.**
Tough on Crime.
10. **FRANK FERNIE.**
Insidious political sentencing.
12. **EDINBURGH FESTIVAL.**
The largest arts festival in the world.
14. **BIKE TRAILERS.**
Science, technology and free bike trailers.
16. **FOOD.**
The Moors and Spanish Cuisine / Recipes.
20. **27B/6.**
Working out.
24. **PAUL KINGSNORTH.**
The story of uncivilisation.
28. **WORDLIFE.**
Off The Shelf / Nick Hunt.
41. **MR GAUKY.**
Things are strange.
51. **SOUND.**
Records let off a bad smell when they burn.
52. **LIVE.**
Bunga Bunga / Uncivilisation /
Chicos de Nazca/ What's On.
54. **ALBUMS.**
Audible Approaches for a Better Place /
From the Kites of San Quentin / Walls / Lunice.
56. **JOSH T PEARSON.**
Last of the Country Gentlemen.
58. **HEADSUP.**
FroZac.
60. **FILMREEL.**
On A Misty Island / Arrietty.

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LOCALCHECK.

PUBLIC TRANSPORT.

HOSTED BY ALT-SHEFF.

Down at the railway station at midnight you can almost see the tumbleweed blowing across the tracks. Almost, because it's closed - lifeless, except for a trickle of late-night would-be travellers who can't believe that this major city has no night trains.

Nearby at Rotherham the new station building is way overdue, with no explanation. For over a year passengers have had little shelter, no toilets and limited disabled access. Of the three trains per hour to Sheffield, two run within five minutes of each other. Hardly an excellent service.

Sheffield's Supertram service would be better named Adequate Tram. It still hasn't been extended as promised and tram stops have no live information about arrivals. Our bus services are similarly restricted, expensive and apparently ignored by the powers-that-be, as We Want Our Buses Back has long protested. There are queues of complaints, but a basic one must be that many services don't use the bus interchange. First and Stagecoach, both bloated multinationals, now reap their profits from our reduced service, after the 1980s Thatcher government's forced privatisation carve-up of our once famously cheap buses. Strangely, the government retained an exception to the rule; in London, public transport stayed under local authority control. Evidently they don't want people in the capital suffering the pains of feral capitalism as the rest of the country does. Transport spending in London is £802 per person, compared to only £284 in the north, according to Lewis Goodall of the Institute for Public Policy Research North.

Surely investment is being made in public transport? It's green, has a small carbon wheel-print and keeps the economy moving, doesn't it? Guess what Sheffield City Region Local Enterprise Partnership are enthusiastically throwing their weight behind? High-speed rail to London at an economy-rescuing cost of £40 billion. It probably won't even come to Sheffield but to Beighton, several miles away.

Should we be pathetically grateful for any transport improvement? Who is this phallic mega-project really likely to benefit anyway? Businessmen, mostly. Oh, and politicians. That sort of money could improve an awful lot of local transport, for example the inter-city links between the industrial cities of the North - projects like the Woodhead tunnel between Sheffield and Manchester, long supported for by Re-open the Woodhead Line campaign.

If this seems like a rant by Jeremy Clarkson's nemesis, it should be mentioned that a powerful coalition of interests has had a stranglehold on UK transport policy for decades. No surprise that it's not the urban bus passengers who make up the great majority of public transport journeys, but a lobby of business interests. They have concentrated on big road projects, cutting congestion before cutting pollution. They have invested far more in the south-east than the regions. And they're not listening to us.

For example, there is overwhelming opposition to the closure of the bridge over Sheffield station, but it seems that gating may well be about more than mere ticket-dodging. What's public service and access compared with the one-in-a-billion chance of catching a terrorist...at a ticket barrier? Is it paranoid to suggest that's the reason why the Residents Against Station Closure pressure group recently found their Facebook page with 2200 supporters mysteriously shut down? The bridge will be even more vital to the success of the new amphitheatre-shaped South Street Park, now under construction on the hill behind the station. On its opening day, Saturday 17th September, why not join the merry protest march from Sheffield Hallam at midday, across the station bridge and into the new park with music and dance?

Are you a public transport supporter? Do you care about bus and train use enough to write to the press like the angry brigade of motorists, forever moaning about cyclists, pot holes and congestion? Our public transport is neglected, inadequate and too expensive. Perhaps it's time to start protesting again.

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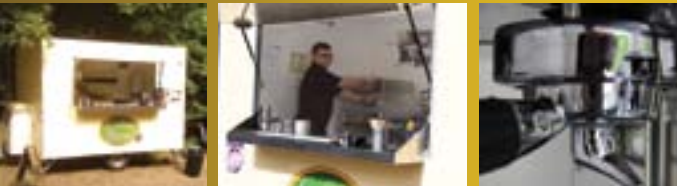
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RIOTS.

TOUGH ON CRIME.

FRASER BAYES.



“The trouble with fighting for human freedom is that one spends most of one’s time defending scoundrels. For it is against scoundrels that oppressive laws are first aimed, and oppression must be stopped at the beginning if it is to be stopped at all.”

H. L. Mencken

Hope is a wonderful and terrifying prospect and, much to Barack Obama’s chagrin, if you do not deliver on the prospect then you should expect some serious ramifications. But the concept is crucial to the human condition and to not have it at all, even in the infancy of its being, is a toxic recipe for social disorder.

A worrying aspect of the political reaction to the riots last month was when Boris Johnson said he had “no idea” why people would have resorted to such acts. This is typical of our political system. The attitude of Michael Howard, Conservative Home Secretary in the 90s, can be summed up with his sound bite “prison works”. This was echoed by Tony Blair’s 1993 quote: “tough on crime, tough on the causes of crime”. Yet where has this succession of draconian rhetoric and legislation led us? It would appear that prison is no deterrent for such violence and its ability to adequately rehabilitate inmates must be seriously called into question.

On the Friday after the events it was announced that a mother and her family were to be evicted from their social housing in Wandsworth, because one of her children was involved in the riots. Approached rationally, what do the authorities expect this woman to do? Her child is clearly out of control, and to make them homeless and possibly cut off her benefits stinks of hubris of the worse kind. I would not be surprised if the child ends up breaking the law again, this time to make ends meet.

The prison sentences handed down to participants of this chaos should rightly be harsh, but they would be useless without a progressive rehabilitation service which makes individuals truly realise the error of their ways, encouraging them to embrace civic values and nurturing the belief that they can be integrated back into their communities.

Despite the Mayor of London’s claims to the contrary, there are sociological explanations for this madness. In London, funding for youth centres is facing cuts of 75%. In Manchester 58% of those arrested were under 25, with 83% in the Midlands and 91% in London.

Herein lies a contradiction at the heart of David Cameron’s Big Society. He believes that the state should be rolled back in the hope that communities will fill the void. It is obvious that parents within our most deprived communities are struggling to control their children’s behaviour, so how can they be expected to set up and organise youth centres which were formally manned by trained professionals? There was much written in the days after the riots calling for those convicted of criminal acts to have their benefits stopped, but people don’t seem to realise that this would only lead to a greater level of criminality and a heightened sense of isolation from society.

Is there an entitlement culture? Some citizens have generationally lived on benefits, yet we have structural and systemic unemployment. It has been posited that a disproportionate amount of new jobs in the UK have gone to immigrants. This can be contested by the view that there is a woefully inadequate educational system that, it could be argued, does not prepare young people for the working world. Where do parents fall in to all of this? They fall on both divides: they are in prison, they are professionals, they are hopeless and they are leaders of our communities.

It is all too easy to pass judgement on people that we do not know. It is much harder to find answers to questions that have riddled our society for generations. A more reasoned approach would be to recognise the folly of cutting funding to youth centres and similar schemes that keep young people off the streets at night and show them that there is another way in life besides criminality.

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FRANK FERNIE.

INSIDIOUS POLITICAL SENTENCING.

KRYSTYNA SIERBIEN.

In a statement issued following his recent resignation, disgraced former Chief of Police Sir Paul Stevenson – who publicly conceded that the police made glaring tactical errors during the latest tuition fee protests – gushed with pride about “the professional and restrained approach to unexpected levels of violence in recent student demonstrations”.

The media circus surrounding the phone-hacking scandal diverted public attention away from the recent spate of student activist prosecutions. It wasn’t until a person I knew fell victim to such insidious political sentencing that I decided to make the transition from passive armchair pundit to active civil participator, not just through protest but through sustained, vocalised civil disobedience.

It was through a last minute turn of events that Frank Fernie boarded the coach to London with York Stop the Cuts, a coincidence that he was caught on the edge of a kettle charge, a moment of understandable hot-headedness that compelled him to throw two balsa wood sticks toward the police, and bad luck that his was one of the faces plastered across television screens the length and breadth of the country after the event. And yet the reality is that this 20 year old man – a charity volunteer, social worker and soon-to-be university student here in Sheffield (surely a shining example of Cameron’s so-called Big Society vision) – has been serving a 12-month custodial sentence at Feltham Young Offenders Institution from 7th July of this year. Not only is the sentence grossly disproportionate, particularly for a first-time offender, but he is currently being held over 200 miles away from his family, who without the help of his friends and empathetic members of the general public would be hard pushed to cover the costly travel expenses for the two days a month he is allowed visitors.

Frank was charged with Violent Disorder, which under the Public Order Act 1986 requires that: (a) Three or more persons use or threaten unlawful violence and (b) the conduct of them taken together is such as would cause a person of reasonable firmness to fear for their personal safety. Extend both of these requirements to their logical conclusions, acknowledge that the POA was a reactionary piece of legislation to the demonstrations held during the miner’s strikes, and the message is crystal – exercise your right to protest and you will be vulnerable to prosecution for the collective actions, or indeed non-actions, of the people around you. Following the Criminal Justice (Mode of Trial) Bills, crimes deemed ‘less serious’ are now usually afforded judge-only trials, as was the case for Frank. The ruling judge asserted: “It is clear that not only must I take into account your actions, but the general day. The CCTV paints a picture of long-lasting violence”. This smacks of common enterprise and political message – justice it is not.

In April 2008 the House of Lords reviewed the treatment of young people in the Criminal Justice and Immigration Bill, highlighting their concerns at the magnitude of young offenders filtering through the prison system. Disturbingly, the number of our incarcerated youth surpasses that of all other European countries. The review itself quoted that some 78% of 15 to 17-year-olds who received a custodial sentence in 2006 were not convicted of offences of a sexual nature or crimes relating to specific acts of violence. In the 2011 Policing Public Order report HM Inspectorate of Constabulary found “a lack of a common view in the use of force”, adding that proportionality is variously described as ‘corresponding’ and ‘making defensible decisions’. The report called for “an overarching set of principles on the use of force by police that cover all circumstances and fields of policing” – a recommendation which, as of yet, has failed to be acted upon. Frank was hit on the head with police batons on three separate occasions before he finally retaliated – a practice discouraged unless absolutely necessary on account of the life-threatening injuries blows to “red target” areas can cause. Do some research on Alfie Meadows.

That Frank has been sentenced in such a way alludes only to the fact that the Public Order Act is yet another example of ill-conceived, broad-brush legislation that must be narrowed and disambiguated to prevent future miscarriages of justice. During World War II Churchill brought in emergency measures that restricted civil liberties, but only on a temporary basis. Today we see the adoption of act after act of ill-advised, ad hoc legislation, handing unbridled power to the authorities whilst simultaneously conceding our own civil liberties – acts which, chillingly, cite no sense of semi-permanence. The 2004 Civil Contingencies Act, which was applied to the Prevention of Terrorism Act 2005 to include our international neighbours, makes for a terrifying read. The content stipulates that in “emergency” situations senior ministers can now lawfully confiscate property without compensation, enforce both mass migration and labour, deploy armed forces, appropriate new offences and tribunals, and prohibit travel. Thanks to the Official Secrets Act and an increasingly oppressed mainstream media, this can be done largely outside the public eye. Our little island is now more police-state than liberal democracy – a depressing but nonetheless cardinal truth.

From the ashes of organised religion – which saw the church propagate notions of unblinking surveillance of everybody all of the time – Western governments appear to be reinventing the sentiment of an all-seeing, all-knowing deity, only this time through the medium of technological advancement – through CCTV, database mining, e-borders and the National Identity Register. A ‘tough on crime’ stance shaped the political landscape of the 1990s and with the inception of new technologies this ‘security over liberty’ ethos, ushered along by the perceived threat of terrorism, has bled into the new millennium. Ironically, these very tools essentially reinvented crime for the 21st century, creating new and increasingly indirect ways for individuals to steal from and harm one another; from identity theft to the shameful antics of Wall Street fat cats.

The bottom line is that the inconvenience of the authorities ensures the freedom of the individual, namely because the absence of such encroachments of power mean that suspects are harder to catch – a price surely worth paying in view of the vast majority of good and tolerant individuals who walk the earth. The restraints which typify our ethical spheres of life so too should apply to the technologies we use, or else the former will inevitably be distorted by the latter.

All too complacently we consider ourselves bastions of civil liberties, and all too often – such is the tragedy of the human psyche – we fail to appreciate the things we have until they are gone. Liberty is not peculiarly British, nor do acts like the Magna Carta cement our status as a freedom-preserving nation. While pride in the British tradition of dissent is a good thing, clinging blindly to the achievements of our predecessors definitely isn’t. The Magna Carta is at best a symbol of freedom, and the problem with symbols is that alone, they are meaningless. The people who fought for their liberty were determined to be free, and with or without the charter’s existence achieved just that.

But there are two sides to this coin. Freedom alone does not make for a just society; it requires a dichotomy of ‘freedom from’ and ‘freedom to’. Masquerading as liberalism, the semi-anarchic libertarianism that characterises our economic and, by extension, political systems today was exactly the sentiment shown on the streets of London during the riots last month. And yet, as ever, the ones who will suffer will be the overwhelming majority of good people whose civil liberties will be further trampled on by whatever reactionary legislation these events inspire. When looters in business suits are able to not only steal the common wealth but ostentatiously flaunt their theft, a backlash is inevitable.

Civil liberties are only ever as strong as the people who uphold them in the present, and while we are right to be angered by the foolish steps our governments have made in recent memory, self-reflection is also in order. Be here now, just like Frank, or be doomed to be remembered as the generation who, through the cooperation and mobilisation of the silent majority, could have taken steps to put an end to this madness, but decided to watch Hollyoaks instead.

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EDINBURGH FESTIVAL.

THE LARGEST ARTS FESTIVAL IN THE WORLD.

SARA HILL.

Even after several visits the scale of the Edinburgh Festival staggers me; 40,000 performances and more than 2,500 shows packed into 250 venues. That's just the official Fringe festival and doesn't include the events at the Book Festival and the Edinburgh International Festival. It's one thing to know that it's the largest arts festival in the world, but it's quite another to walk down the Royal Mile on a Saturday afternoon in August. Before you know it you've spent the first day wandering around in a daze, having seen no shows and gathered a small forest's worth of leaflets.

In fact that's probably the best way to spend at least one day, because you get to take in the marvels and the bravery of the street performers who in my opinion embody the spirit of the festival. True, many of them are performing similar acts and while juggling fire on a six-foot unicycle is impressive, you don't need to see it over and over again. But every now and then you happen upon something truly wonderful, such as a man with a large crowd entirely entranced by his dancing – not a single joke or strait-jacket escape in sight.

Perhaps more astonishing than the size of the Fringe is how it all got started. In 1947, eight theatre companies turned up uninvited to the first Edinburgh International Festival; seven of them performed in the city and one in Fife. They were attempting to draw attention to their activities, which were considered outside the mainstream of theatre, by performing when there were large crowds in the city anyway. The next year when a journalist remarked on the activity on “the fringe of official festival drama” (Robert Kemp, Edinburgh Evening News), they had a name.

By 1959 the festival had grown to the point that an official body was needed to organise it and the Festival Fringe Society was born, guided by the founding principle of being an open-access arts event that accommodates anyone with a story to tell and a venue willing to host them. A most excellent principle indeed. Their policy of not restricting who performs is of course wonderful for access, although it has also been criticised on the grounds of quality control.

It's not an unfair complaint, because the shows can vary wildly. Still that's what makes the ticket lottery game fun – walk down the Royal Mile and go to the show on the first flyer you're handed, or stick a pin in the brochure, or flip a coin at the half price ticket hut. That spirit of discovery is a wonderful aspect of the festival and you will almost certainly see something that surprises you. Mine was Shane and Eddie: Picking up the Pieces (lesfreresdumonde.com). The flyer was full of neon and I expected a cheese-fest, but I was treated to a skit on celebrity culture that had tears flowing down my cheeks.

From stand-up comedy to expressionist dance, from classical theatre to juggling on the streets and everything else in between, the Edinburgh Fringe festival is a singular experience to say the least.

Some excellent shows from Sheffield at this year's Fringe:

Hairy Feet (skinnytheatre.co.uk) Performed by Stan and Matt Skinny of Skinny Theatre, Hairy Feet is a sketch show with a variety of characters and an occasional lack of trousers.

The World of Shrimpology (shrimpsimprov.com) Performed by the Shrimps Improv Troupe and tackling the thorny issue of organised religion by creating one with suggestions from the audience.

Comedium (isyourmindsafe.com) Performed by Peter Antoniou and comprising a series of ever-escalating mind-bending head-scratching tricks, but not magic tricks - mental ones.

Chella Quint and Sarah Thomasin of Adventures in Menstruating (chartyourcycle.com) A one-off as part of Ladyfest which included the launch of a new zine, original poetry and a best of Adventures in Menstruating.

For more, including reviews of Sheffielders at the Edinburgh Festival, visit nowthenmagazine.com/blog



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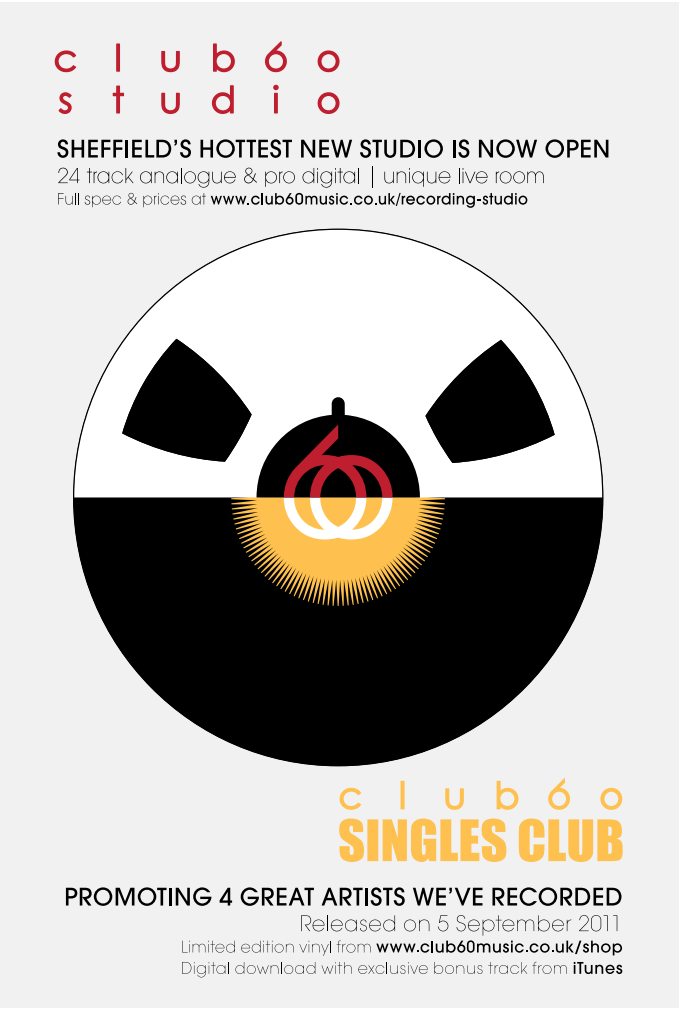
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ROBIN LOVELACE.

Science as a tool for understanding the world takes some beating. Most agree that there is a physical reality that trundles on regardless of our own minds. We may disagree about a lot of things, but if we can at least arrive at a consensus on physical reality then that's a start. True scientific knowledge is different from other kinds of understanding because ideas are allowed into this revered realm only after they've survived unrelenting tests of veracity against a barrage of evidence. You may know that it is right to seek contentment in your life, but this is not the same as knowing that we inhabit a spinning sphere, made habitable by the sun, the hot and massive gaseous centre of our lonely star system.

On the other hand, science can also be seen as a cash-cow that acts against the public interest. According to some, a blind belief in science has overcome religion as the dogma of the age. You may think this is an exaggeration, but consider the following example. Earlier this year, Aviva Presser Aiden, a successful scientist, was funded \$100,000 by the Bill and Melinda Gates Foundation "to build a microbial fuel cell that could charge mobile phones in Africa." You can't fault the lofty aims of this project, but the means of pursuing it are simply ridiculous. Pure scientific research is one thing, but trying to develop such a complex, costly and unproven technology to do something as simple as charge a phone is unreasonable to say the least. Surely the same money would go further if invested in simpler solutions like bicycle generators, wind turbines and cheap energy storage? It's like passing your child an oxy-acetylene gas welder to open a tin of beans. This example may be tragic, but it's small fry compared with the kind of corruption of scientific method that goes on in the mighty agro-chemical and weapons industries.

The moral of the story so far is that science can enhance the world but is not immune to corruption. Technology should be seen as a tool. Bear in mind exactly what you want to do with it or you could become the tool. Think of the smartphone user too busy on Facebook to see the beautiful sunset.

But how do all these ideas link back to bicycle trailers, here and now in Sheffield? Based partly on this kind of thinking, a group of students have banded together in an attempt make technology more appropriate for meeting people's needs. We are part of an international organisation called Engineers Without Borders (EWB) that was set up to harness technology for poverty alleviation in developing countries. EWB also diverts creative talent away from the multinational corporations who suck up the souls of so many graduates and towards projects based on the idea of appropriate technology.

What is an appropriate technology? You can spot one a mile off using the following criteria:

Simple - If it is too complex for people to understand, it's not going to get used properly or be fixed when it breaks.

Scalable - Can you easily multiply its effectiveness by building lots of them?

Resilient - Takes a long time to break and can be fixed when it does.

Open source - The plans are available to everyone.

According to this scoring panel, the latest smartphone craze looks like an absurd step backwards, while the humble bicycle trailer is catapulted into the number one must-have accessory. Let me explain.

Used correctly, bicycle trailers may mean that single parents don't have to be dependent on a car to do the weekly shop, allowing more money for food and other necessities. Depending on what you're into they could help you collect leaves in autumn, carry supplies on a long distance bike trip or even take your dog places when he's too lazy to walk. Given enough time and support from your mates, you can even undertake a low-energy house removal by bike trailer. I've seen this happen twice. In short, bicycle trailers can give you independence. The technology opens up new opportunities and frees you from dependence on oil.

The above ideas work in our country, but when taken abroad a bike trailer can be even more useful. A trailer can double as a back-saving hand-cart where roads are intermittent; they can reduce the toil of wood and water collection duties. Of course, a bicycle trailer's capacity to complete all these tasks reliably and efficiently depends on careful design and sturdy build. Fortunately a number of manufacturers and shops have cottoned on to this, and there is now a wide range of bike trailers for you to choose from. If you want to go down the low-energy route, there are a number of decent designs on the internet that rely on salvaged materials. Scrap yards could provide the frame materials. Recycle Bikes off Chesterfield road can provide salvaged 20" wheels when they are available. This city's engineering heritage could help you build a bike trailer that's ideal for you.

But bicycle trailers really thrive in community groups. Their load-carrying capabilities make them ideal for tasks undertaken in teams and cycling on the roads with a trailer attached feels much safer when you have company. Abundance Sheffield, which distributes fruit via bike trailers, is a textbook example of how useful this technology can be. This is why we are setting our sights on bicycle trailers for community use. We envision sound-system trailers for music groups, all-terrain trailers that can transform into hand-carts for festivals, and bespoke trailers with tool holders for gardeners, craftsmen and bicycle mechanics. You can even get cinema bike trailers that can carry the projector, speakers and generators needed to power a film. EWB Sheffield has built one and it works a treat.

So here's where you can get involved. EWB has just secured £1,000 of funding from a charity called the Bethan Reeves Community Action Trust to build bike trailers. In today's economy this could get you 400 pints of quality Yorkshire ale, a few throwaway consumer items or 1/20th of a new car that will be worthless in 20 years. Tempting as these investments may be, we will spend every penny of our funding on bicycle trailers for community projects in Sheffield. We will build and then donate these trailers to worthy causes over the course of 2011.

What we are asking for is designs, ideas and drawings. What is the bike trailer of your dreams? How do you imagine it being used in a specific community project? If you send an idea that is detailed, cost-effective and simple, we'll be more likely to build it. Equally if the design is interesting and looks as if it will get used every day for community projects, that's an advantage too. Bicycle trailers may be a small and simple technology, but when used in the right way they can provide a cost-effective solution to local transport needs.

Please send any ideas or questions to shefbiketrailers@gmail.com

tonystrailers.com/cargo
re-cycle.org/trailer
tinyurl.com/3gmmgbr



FOOD.

THE MOORS AND SPANISH CUISINE.

FLO HILIER.

After a disastrous meal of freeze-dried paella whilst on holiday in Spain, my relationship with Spain’s most internationally exported dish has been love-hate. The elements for an incredible meal are there; fragrant rice, meat, vegetables and fish if you’re going the whole hog. Unfortunately the sunshine of Spain doesn’t always accompany my paella nights in Woodseats, but what keeps me coming back is the dish’s fantastic colour - the vibrant saffron yellow that leaps out from the plate and begs to be consumed.

Though it’s hard for us to imagine a Spain without paella, their national dish would have looked a little different had the Moors not come to town. Much like Britain before the Romans, Spanish food lacked a certain something until the sophisticated Moors took over the country and kitchen around 711 AD. Arriving from the exotic East they brought effective irrigation, Seville oranges, olives, spices and some pretty dapper dressing. Most importantly though they showed the Spaniards how to cultivate rice.

Many today insist that in order to enjoy authentic paella, Valencia is the only place to go. The reason for this goes back to geography. Valencia’s coastal areas are low and flat, something the Moors realised and harnessed, turning the coastline into a stretch of their very own rice fields. To start with, Valencian paella was just that; a dish enjoyed in Valencia, where rice was abundant and local. It was only later that paella hit the mainstream, turning it into a symbol of Spanish history, with different elements relating to different times and occupations.

Back then paella wasn’t the luxurious dish it is today. It was often prepared during lent, with families frugally eking out vegetables and bones with handfuls of the glossy rice. The name is derived from patella, the word for a type of frying pan in which the dish was prepared. Over time the word has come to mean the dish itself, much like our modern day Hoover. Pork was a no-no and the dish would have been simple - rice, saffron, fish, peppers, onion. After the Moors were ousted, however, Spain went a little pork crazy - a form of food rebellion, a way of declaring your Catholicism and independence from the Moorish rule, hence their mild infatuation with all things pork related; chorizo, jamón, lomo.

But back to the main meal. Rice alone does not a paella make. It would not be complete without the sunshine yellow colour of another Moorish influence – saffron. Crocus stigmas, smelling like they’ve been in the back of the cupboard too long, have always made me feel they have a slightly overrated place in the kitchen. However, there’s nothing like them for giving a dish a gigantic kick of colour and the flavour works with the freshness of the others packed into the modern paella pan.

I think we can safely say that the birth of paella would have been a lot more laboured had the Moors stuck to their own turf. It is interesting that one of Spain’s most treasured dishes has such origins, and the lasting impression the Moors had on food is by no means restricted to paella. Spanish food, particularly southern Spanish food, still relies heavily on cumin, cinnamon and aniseed, all of which were brought in by the Moors. Similarly almost every Spanish dish starts with a glug of olive oil, first introduced all those years ago alongside almonds, lemons, coriander and sugar.

It would be a shame to consider the paella without some practical pointers. Not a recipe per se, but rather a useful checklist.

Bigger is better - it may sound obvious but a traditional large paella pan allows enough room for the rice to spread out in an even, thin layer.

Shake gently during cooking to distribute the water and rice. Don’t stick a spoon in.

When you add the stock make sure it’s boiling, and if the paella looks dry don’t be tempted to slop in cold water.

Don’t crank up the temperature - keep it low and cook for longer.



MONKFISH & KING PRAWN SPANISH KEBABS.

By Phill James.

Despite being Spanish in origin, the great thing about this recipe is that you can make it really easily with local ingredients. Castle Market has the best and cheapest king prawns in Sheffield - you can normally get eight whoppers for around £3 - but failing that, JH Mann in Hillsborough or Sharrow do marvellous fish for reasonable prices. This is a very simple dish but it’s all about the flavours working together. Serves 2.

300g of monkfish tail, cut into decent sized chunks

8 king prawns (uncooked)

1 red pepper

Garlic

Chilli

Lemon

Olive Oil

Skewer the prawns whole with the monkfish and pepper chunks.

Fry the garlic, chilli and olive oil up in a pan and drizzle over the kebabs. If you use wooden skewers make sure you wet them before or they’ll burn.

Whack them under the grill for a few minutes each side and serve with some lemon and whatever’s left of the sauce.

If you need to bulk it out I’d recommend something simple like boiled rice or noodles. Que aproveche!



PAUPIETTE DE SOLE DIEPPOISE.

Courtesy of the Mediterranean Restaurant, Sharrowvale Road.

Ingredients

2 Fillets of Sole

Mousseline

100g salmon fillet

White of 1 egg

50ml double cream

Garnish

100g mussels

50g prawns

50 g mushrooms

Sauce

Stock (see below)

50ml double cream

20g butter

Cayenne pepper

Stock

500g fish bones

Butter, onions, celery, bay leaves, parsley stalks, half a lemon and water.

Make a stock from the fish bones from your local fishmonger.

Poach the salmon and whisk the double cream until thickened. Fold in the salmon.

Roll each sole fillet loosely and secure with a toothpick. Stuff with the salmon and cream mousseline.

In a deep pan, poach the sole fillets in the oven at 180°C for 6-7 minutes.

In a separate pan, reduce the fish stock and season to taste. Add a teaspoon of white wine vinegar, mix and reduce further. Add double cream and butter. Add the mussels and prawns to the sauce to cook.

Serve the fillets with the sauce. Decorate with the garnish of prawns, mussels and mushrooms.

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I keep telling myself that I should get fit but then I see people that I know and work with starting exercise routines and they become boring and talk about ‘reps’ and read out the amount of calories from food wrappers as if anybody cares. A year after going to the gym and becoming experts on the amount of water they should drink in a day, they are just as flabby as when they started but less interesting.

As I am constantly told I am too skinny, last year I paid four hundred and twenty dollars to join a gym. I attended twice. The first time for almost an hour, the second for only fifteen minutes when it dawned on me that a) the level of fitness of the people attending the gym was inversely proportional to the level of intelligence and that b) my instructor was not wearing anything under his Spandex bike pants and the wet semen spot would, in all probability, brush against me if I stayed there any longer.

In hindsight, the money would have been better spent on takeaway food, alcohol and drugs.

From: Jeff Peters
To: David Thorne
Subject: Membership Renewal

Dear David,

This is a friendly reminder to let you know your gym membership expired last week. Your membership is important to us and we would like to take this opportunity to show our appreciation by offering you a 20% discount on your membership renewal. We look forward to seeing you again soon.

All the best, Jeff Peters

From: David Thorne
To: Jeff Peters
Subject: Re: Membership Renewal

Dear Jeff,

Thankyou for your friendly reminder and the kind offer to reduce my membership by twenty percent. I own a calculator but I could not work out how to do percentages on it so have estimated that I save around \$372.10 off the normal price of \$420.00 - Please confirm that this is correct and I will renew my membership immediately. Also, do I get a Fitness First sports bag with towel and drinking bottle included in the price? I own my own legwarmers and headband.

Regards, David.

From: Jeff Peters

Hello David

How did you come to that amount? Our half year membership fees are actually \$460 but with the 20% discount as an existing member your renewing membership fee would be only \$368 for the six months saving you almost \$100 off the normal price. We are not Fitness First so do not have those bags.

Cheers, Jeff

From: David Thorne

Dear Jeff,

Do I get free shipping with that?

Regards, David.

From: Jeff Peters

Free shipping with what? The \$368 covers your membership fees for six months.

From: David Thorne

Dear Jeff,

By the power of Greyskull that is a lot of money but I admit to being in desperate need of increasing my body strength. My ten year old child often turns the taps off in the bathroom very tightly and I have to go several days without washing. I feel bad constantly having to ask the lady from next door to come over and loosen them for me, what with her arthritis and limited wheelchair access to my apartment.

To be honest, I originally joined your gym with full intentions of attending every few days but after waiting in vain for someone to offer me steroids, I began to suspect this was not going to happen and the realisation that I may have to exercise instead was, quite frankly, horrifying. My aversion to work, along with the fact one of your employees, Justin, was rather rude, telling me to ‘lift this’, ‘push that’ dulled my initial enthusiasm of becoming muscular and I stopped attending.

Regards, David.

From: Jeff Peters

Hello David

Nobody here would offer you steroids - it is illegal and none of our staff would do this. Justin is one of our most experienced trainers and if you found him rude while he was trying to be helpful and just doing his job then there are plenty of other gyms you could look at joining instead.

Cheers, Jeff

From: David Thorne

Dear Jeff,

Yes, I have noticed that there are many gyms in my area. I assume the low qualification requirements of fitness trainers means that there is an over supply of these buffed but essentially otherwise purposeless professionals.I knew a guy in high school who couldn’t talk very well and collected sticks. He used to call the teacher ‘mum’ and during recess we would give him money to dance, then sell him sticks to get our money back. He went on to become a fitness instructor so I view gyms as kind of like those factories that provide a community service by employing people with down syndrome to lick stamps and pack boxes. Except with more Spandex obviously.

Regards, David.

From: Jeff Peters

Go fuck yourself.

From: David Thorne

Dear Jeff,

I was, at first, quite surprised at your response; one minute you are inviting me to renew my membership and asking me for money, the next insulting me. After doing a little research, however, I have learnt that mood swings are an expected side effect of steroid abuse. As another side effect is a reduction in the size of your penis. This gives you understandable cause to be an angry person. I have also learnt that Spandex contains carcinogenic properties so this does not bode well for yourself and your shiny friends. If I woke up one morning and my penis was a quarter of the size AND I had testicular cancer, I would probably take my anger out on those around me as well.

There are probably support groups or websites that could help you manage your problem more effectively and picture based books available on the subject. When I am angry I like to listen to music by Linkin Park. The added angst and desire to cut myself works similarly to the way firefighters fight forest fires by burning off sections, effectively canceling each other out and I find myself at peace. As you guys usually listen to Pet Shop Boys or Frankie Goes to Hollywood, this may be worth a try.

Regards, David.

From: Jeff Peters

DO NOT EMAIL ME AGAIN

From: David Thorne

Ok.

From: Jeff Peters

Is that you being a smartarse or agreeing not to email me again?

From: David Thorne

The middle one.



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PAUL KINGSNORTH.

THE STORY OF UNCIVILISATION.

INTERVIEW BY JAMES LOCK.

Paul Kingsnorth is a modern man of action and it is a pleasure to have the chance to interview him once more in this month's environmentally focused issue of Now Then. To pick but a few brief highlights, Paul is the author of two seminal non-fiction books **One No Many Yeses: A Journey to Heart of the Global Resistance Movement** and **Real England**, as well as a collection of poetry entitled **Kidland**.

He is a passionate advocate of independent trade in England and around the world and has worked as a peace observer in the rebel Zapatista villages of Mexico, as well as for environmental campaign groups like EarthAction and Greenpeace. In the last few years he has been establishing an arts and environmental movement called Dark Mountain. We urge you to read on and find out a bit more about this wonderful mind and his plans for the future.

Our last interview with you (Now Then #17, August 2009) ended with a description of your new project Dark Mountain. For the benefit of readers who missed this, can you explain a little bit more about the project?

The Dark Mountain project began life with a manifesto in 2009, which called for realism in the face of an age of ecological and social collapse, and sought to bring together writers who wanted to tackle it honestly and openly. We were looking to create a writers' movement to fuse a new kind of 'uncivilised' writing that engaged with this civilisation as it is. The manifesto really took off, and very soon a lot of people who were not writers wanted to be involved – artists, craftspeople, scientists and many others. Two years on, Dark Mountain has become a global network of creative people engaging with the ongoing collapse of consumer industrialism through their art.

What are you hoping to achieve artistically and practically with the Dark Mountain project and Uncivilisation Festival?

The aim of the project is to create new stories to replace those that are failing us. We're not a political campaign, so we don't aim to fix things or provide some kind of agenda for change. We aim to create a space where people can come to engage with reality. We are trying to curate a cultural movement which will create new narratives. We don't think that the cultural mainstream has anything to say about the state of the world today beyond false hope and denial.

Which piece of Dark Mountain artwork do you think best encapsulates the manifesto?

A lot has happened. We have produced two hardback anthologies of uncivilised writing and held two festivals, and others have taken up the baton too. The Australian band The General Assembly has released an EP entitled Dark Mountain Music, the British songwriter Marmaduke Dando has released a number of 'uncivilised' songs, and writers from Jay Griffiths to Naomi Klein to Mario Petrucci to Heathcote Williams have engaged with the project.

But I think our biggest success so far was the 2011 Dark Mountain Festival, which took place in Hampshire last month. I've not come across 300 such interesting, experienced, original and engaged people in one place before. It was like a rolling, two-day conversation. We had talks, readings, theatrical events, discussions, music, poetry, practical demonstrations of real skills. I met some wonderful people and we are really taking the movement forward as a result. There's a real hunger for honesty and engagement with the true state of the world that is now coming out everywhere.

Dark Mountain is described as an artistic process designed to deal with an inevitable collapse. Do you see this perspective as devoid of hope?

Hope for what? Unless we're specific it's a meaningless question. People often cling to this thing called hope, and what they really mean is that they have no control over what is happening in the world and they are reduced to hoping in some unspecified way that everything gets better. I have no hope that industrialism will save itself, that 'sustainability' will prevent the destruction of nature or that humans are capable of stopping climate change. But I do believe it is possible to live intelligently through the unfolding breakdown and to engage with the reasons for it. Hope won't get us very far, but honesty might.

How do you envisage this collapse?

It looks to me as if things are already collapsing. When Dark Mountain started, some people scoffed when we talked about collapsing societies and the instability of the global economy. They've gone a bit quiet now. Add together this economic instability, climate change, overpopulation, mass extinction, peak oil and various resource crunches and you get a situation in which 'progress' (as we were taught to believe in) is falling apart. Quite what path it takes we can't know, but the future we get is not going to be the one we were promised at school.

In 2009 we asked for your top 5 tips for self-empowerment. For this month's environmental issue we ask for your top 3 green tips.

Tip one: stop trying to save the world. You can't, and it doesn't matter.

Tip two: learn some real, practical, human-scale skills - growing food, carpentry, green woodworking, cooking, sewing, fixing things...stuff that will be useful as the big systems start to go down, and which will re-root you in human-scale reality.

Tip three: stop talking about carbon. The green movement has been neutered by its obsession with reducing greenhouse gas emissions, and has been sidetracked into shilling for big energy companies rather than talking about the fundamentals of need, greed and our relationship with nature. Stop banging on about windfarms and go and learn what grows in your local wood. Re-engage with nature in your own life.

Do you think there is a genuine will to fight climate change within large multinationals and political elites?

I think they would like to stop it happening if they could do so in ways which did not affect their business practices and did not threaten their stories about the way the world is. But they – we – won't stop it because climate change is a function of how we live. We all cause it, everyday, by living in this civilisation, and we don't want to lose our luxuries. So we will flounder about covering the mountains with turbines and damming the rivers in the name of 'sustainability', but we won't stop the destruction because we are not prepared to give anything up.

What was your opinion of the recently televised parliamentary hearings with Rupert Murdoch and News of the World?

It looked like a sideshow. I'll be pleasantly surprised if our media structures are radically reformed as a result but I'm not holding my breath. The easiest way to deal with media barons from an individual perspective is not to read or watch what they produce. If you do, you only have yourself to blame.

Do you think public opinion might finally be beginning to turn against corporate news sources?

I doubt it. Where else would they go for news and entertainment? 'Public opinion' is extremely fickle. I remember when Princess Diana died. There was huge outrage against the media, and lots of huffing and puffing about the evil paparazzi. A week later everyone was buying the papers for pictures of the funeral.

In your opinion what has been the most important overlooked news story so far in 2011?

For years I've been following the new of the ongoing genocide in West Papua, where tribal people are being violently oppressed by the Indonesian army. It hardly ever gets into the news over here. People can find out more about it by visiting freewestpapua.org.

In the wake of the TUC protests, do you think protest as a tool for resistance is still effective?

Protest is never effective on its own. It has to be tied to a wider social movement, and have some pretty clear aims. It needs strategy and tactics and an agenda, otherwise it's just venting. I don't see any of the street protests in the UK as being very meaningful in the long term, though some of what the students are doing could evolve into something interesting.

But unions always want to protect their perks, and I don't see the wider left in Britain being realistically engaged yet with just how much everything is changing. The age of welfare is over, and something very new is being born. This may yet lead to real, mass protests, but at the moment it has mostly been the usual suspects. When the Daily Mail readers take to the streets, then you know something is happening!

We are over a year into David Cameron's Big Society policy. What are your observations?

It could have been something quite meaningful, but it has turned into yet another way for a business-focused government to hand over everything in the country to private interests. It's depressing, actually. For a moment I thought this government actually believed in localisation. What they seem to believe in is flogging off local services. It's not quite Thatcherism, but it's a variant of it.

Can you see a historical precedent in any of the current environmental and economic crises we face today?

There have always been economic and environmental crises, and sometimes they have brought down civilisations. Humans regularly stretch themselves beyond their means and capabilities and then fall apart. We're not nearly as clever as we think we are. What's different this time is that the crisis is global, and the collapse is going to be global too.

In your book Real England you talk about community business structures, particularly in reference to real ale houses. This is something we see a lot of in Sheffield. Are you aware of any other industries in which this model is beginning to show promise?

In my travels around the country I've seen community pubs, community breweries, community shops, community cafes, community arts centres. As the money runs out and the state retreats, we're going to see more and more of this. It's how everything was done before the modern era. If we want it, we have to make it happen.

Do you have a favourite real ale at the moment?

Sometimes all this talk of collapse means that you need a drink. I live in Ulverston in Cumbria, and there are some great beers brewed here by a new micro-brewery called the Ulverston Brewing Company. Stan Laurel was born here, and all their beers are named after Laurel and Hardy films. Laughing Gravy is a better drink than it sounds!

Read a review of Uncivilisation Festival 2011 on page 52.

Read Life on the Planets, a short prose piece by Dark Mountain Project writer Nick Hunt, in the Wordlife section on page 28-29.

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WORDLIFE.

COLLATED BY JOE KRISS.

We have a prose piece from Nick Hunt this month. He is part of the excellent Dark Mountain project run by Paul Kingsnorth. Tying in with the green sustainability theme, his piece could be a hint of things to come.

We're very happy to announce that Off The Shelf Literature Festival is on the horizon. Sheffield's annual celebration of reading and writing takes place in venues across the city throughout October. It's always a great line up, with a selection of celebrated writers, poets, broadcasters, comedians and authors. Now Then will be running an Off The Shelf special issue in October, featuring content from across the programme with an extended Word Life section, interviews, poems and listings. The programme features the likes of Claire Tomalin, Rob Brydon, Joe Dunthorne, Jeremy Paxman, Polly Toynbee, Ian Kershaw, Michael Parkinson, Alison Weir, Wendy Cope, John Hegarty, Dalgit Nagra, Alison Weir, Will Self, Jon Ronson, Simon Armitage, Sir Roy Strong and many more.

For more information or to book tickets early:
offtheshelf.org.uk
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Listed here are a few of the events that Off The Shelf are running this month in the lead up to the main festival. Our opening night party takes place on 9th October. See you there.

JOE.

START IT UP : WHY RUNNING YOUR OWN BUSINESS IS EASIER THAN YOU THINK .

With Luke Johnson
21st September, 8pm.
Pennine Theatre, Sheffield Hallam University
£7.50/£5.50 (cons)

Luke Johnson, one of Britain's most successful entrepreneurs, shares key advice on running a business. Start It Up is a rare thing: a how-to book by someone who actually has.

BEYOND THE CORPORATION : HUMANITY WORKING WITH DAVID ERDAL.

22nd September, 6pm.
Showroom Cinema.
£7.50/£5.50 (cons).

David Erdal has worked for over 20 years designing and leading the transference of ownership of companies to employees. His book Beyond the Corporation - Humanity Working offers vision in the wake of financial armageddon.

IN SEARCH OF A MASTERPIECE : A TALK WITH CHRISTOPHER LLOYD.

24th September, 11am.
Showroom Cinema.
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In this charming illustrated talk, distinguished art historian Sir Christopher Lloyd will guide you through the galleries of the UK and the Republic of Ireland with a personal selection of paintings by a variety of artists from different centuries and countries.

NOW THEN PRESENTS : OFF THE SHELF LITERATURE FESTIVAL OPENING PARTY.

Sunday 9th October, 7pm.
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Email joe@nowthenmagazine.com to sign up for the slam.

LIFE ON THE PLANETS.

When life on the planet became too unpleasant, its inhabitants fled to other worlds. Some left as nations, bearing flags, in fleets of ships that filled the sky like sparks from a kicked-up fire. Some left in hordes, out for plunder, but lost their bearings in the deafening upthrust of takeoff. Some left in sects, covering their ships in idols that burnt off as they passed through the atmosphere. Some left in political factions, chanting slogans at the stars, which diminished into atonal warbles the further out they travelled. Some left gallantly, swaggering through orbit, mistaking empty space for freedom. Some slunk away ashamed, taking cover behind new moons where their old world wouldn't see them. Some left with their families and bickered over rations. Some left with other people's wives or husbands, venturing into erotic unknowns. Some stragglers left in twos and threes, sharing their stasis pods with strangers. Some lonely ones left with their cats and a lifetime's supply of kibbles. Some left in cacophonous multitudes, some left in nervous swarms. Some just wandered out alone, their heads full of nothing.

Some settled on a mountainous world where the gravity was askew, and grew enormous bulbous heads and feet that trailed like weeds. Some settled on a world with colours none had ever seen before, and fell prey to violent new emotions and breakdowns of rational thought. Some settled on a putrescent planet whose core was a decaying ball, and their nostrils covered over with protective films. Some settled on a gas giant, and developed silver-winged balloons that billowed through the acid-green murk as if across an ocean. Some settled on a world with nine suns, and were followed by nine shadows. Some settled on a world of ash that plumed high above their heads, and communicated by anonymous choking. Some settled on a world of rain, where words like 'dry' and 'desiccation' vanished from their language. Some settled on a world of ice, and evolved to be shy and strange. Some settled across an asteroid belt, connecting their disparate chunks of rock with a perilous system of ladders. Some wild ones harnessed meteorites, and rode them bareback through the void. Some came across a space-capsule pointlessly orbiting a frozen sun, and lived their lives in nostalgic yearning for the photographs it contained. Some tuned in to old radio waves long-ago broadcast from their world, thought them transmissions from unknown aggressors, and scattered in terror through space. Some learned to live on suns, in protective bubbles of supercooled steel, and grew to look like furious insects with burnt matchstick heads. Some settled inside a black hole, and forgot themselves. Some didn't settle at all, but wandered forever between the stars in the hope of something better.

Some died in chemical reactions, melting into fantastical sludge that congealed into outlandish stalagmites. Some died in brilliant sublimations, bursting into light. Some spun freezing through the vacuum, watching the breath inside their visors bloom into flowers of ice. Some turned into fiery comets whose trails were the memories of former loves. Some were beaten to death by space-brutes. Some were bewitched by galactic perverts with thin lips and quivering fingers. Some were absorbed by sentient gases. Some wandered into perilous frequencies, and became pure sound. Some comprised the dust of new worlds. Some grew huge and sad, like clouds. Some giggled themselves to atoms.

The planet they had originally left shrivelled up like an old tangerine. Some ventured back, after countless years, but didn't linger long.

NICK HUNT. nickhuntscrutiny.com

Read an interview with Dark Mountain project co-founder Paul Kingsnorth on page 24.





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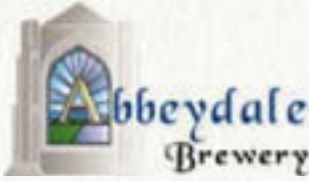
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MR. GAUKY.

THINGS ARE STRANGE.

INTERVIEW BY JONES.

Recently about in our streets defacing the Harley and Bank Street in the name of art, Mr Gauky has been a staunch favourite doodler of mine for years. Distinctive styles across any scale, wall to skateboard. Dizzy memories of Manchester's Northern Quarter are often illustrated with crazy viking murals by Gauky.

As the man himself states, style comes from drawing. You can adopt all the newbreed skills of the illustrator you like, but if you haven't done the time, your work will always lack the authenticity of the pensmith.

As testament to time well spent, I'm very proud to have this full feature from Gauky - and the custom front cover is just taking the piss.

A gentleman.

WHAT STARTED YOU DRAWING?

I've been drawing as long as I can remember. As child I had a room under the stairs full of lego, pens, crayons and paper, and I'd just spending a lot of time there making and drawing things. I didn't finish high school and spent most of my time skateboarding and working crap jobs, where I'd do more doodles than work. It wasn't until later in life that I started taking it seriously. A friend saw some of my drawings and suggested that I go back to college, which then led to uni, and it's around that time that I started getting my first illustration work.

CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

Client work usually starts with their input/idea and some research, but after that it's the same process as my personal stuff. I do lots of doodles until I get a loose idea, then sketch up some roughs and trace my drawing on a lightbox until the linework is nice and crisp. Then depending on the format I choose, I'll either paint, colour it in Photoshop or redraw the whole thing in Illustrator.

WHERE DO YOU GET YOUR INSPIRATION FROM?

I like to visit museums and libraries, as they are a great source of inspiration and reference material. I also like to collect and surround myself with art, books and owl-related stuff that inspires me. It's great to have collections that you can obsess over.

TOOLS. WHAT DO YOU USE REGULARLY AND WHAT'S YOUR FAVOURITE?

I couldn't work without my wacom, but favorite tool is the standard biro (Bic medium & 1.6mm) on LaserJet paper. I've got stacks of original drawings that I prefer not to sell. It's nice to keep the originals, because once you've sent something to print you often don't see it for months and the essence is lost in the manufacturing.

WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

Discovering vector illustration had a big effect on me. Illustrator unknowingly changed the way I draw. It made me want to recreate the crisp tapered line and fueled my obsession with detail. I've learnt to discipline myself a bit more nowadays, but when I first started using it, I'd often find myself drawing details that couldn't even be seen once you'd zoomed out to the printable size.

HOW DO YOU SPEND YOUR DAYS?

I like to start my day the same way I did as a kid - watching cartoons while eating my breakfast. It helps ease me into the morning and wake up. Then I'll make a fresh pot of coffee, read/reply to my emails and then start working on whatever needs to be finished. Sometimes if it all starts to get on top of me or the ideas aren't flowing, I'll head to Stockwell for a skate and that usually gives me a fresh perspective on things.

WHICH OF YOUR RECENT PIECES HAVE YOU ENJOYED MAKING THE MOST?

I recently worked on an artist series for northern shredders SuperdeadSkateboards. They asked for a collection based on the movie Battle Royale and I jumped at the chance to draw Japanese schools girls attacking each other. It's also the first time I've had the opportunity to design a wheel graphic and board triptych, so I was stoked when they approached me.

HOW HAS YOUR ART EVOLVED OVER TIME?

It's become more polished and detailed and my use of lines has changed for the better. Sometimes I look back at old sketchbooks and even though they are quite raw, they have an aspect of personal humor and character that is sometimes lost in my commercial work. I used to worry more about getting the idea down on paper despite a lack of technical knowledge and I try to retain that essence in my current art attacks.

HOW HAS ART IN GENERAL CHANGED SINCE YOU STARTED?

It's become more readily available due the boom in social media sites, which has made discovering/networking with artists a lot easier.

WHAT ARE YOU CURRENTLY WORKING ON?

There are a few group exhibitions in the works. I'm contributing to a custom Bearbrick show and a Bill Murray tribute show at Gallery 1998 in L.A. I'm also working on my second series for SuperDead, who are great guys to work for, as they are always open to my warped ideas.

ANY TIPS ON HOW TO SURVIVE MAKING MONEY FROM YOUR ART? DO YOU FIND IT IMPORTANT?

Ha...do any artists know the answer to this one?! I think there's always going to be highs and lows when working as a freelance artist. Stick to your guns, believe in your art and never under-sell yourself. Despite any negatives, the perks of being an artist are worth it. Along the way, it has created some unique opportunities and I've met a lot great people in the process.

WHAT DO YOU DISLIKE IN ART?

No art is original, but the interpretation of an idea is. I have a mixed bag of artists that probably contributed to the way I draw now, some friends and others dead masters. But it seems a lot of people think that they can just develop a style overnight by incorporating elements of other artists' work, instead of letting it evolve naturally.

Artists and illustrators should learn to draw in the classical sense - do a spot of reportage, learn techniques, try out new mediums or do some life drawing. Over the years without even noticing, you'll have achieved that so-called style you were so eager to emulate in the first place. Draw your cat, draw the coffee mug in front of you, fuel your obsessive collections, but most of all, just keep drawing.

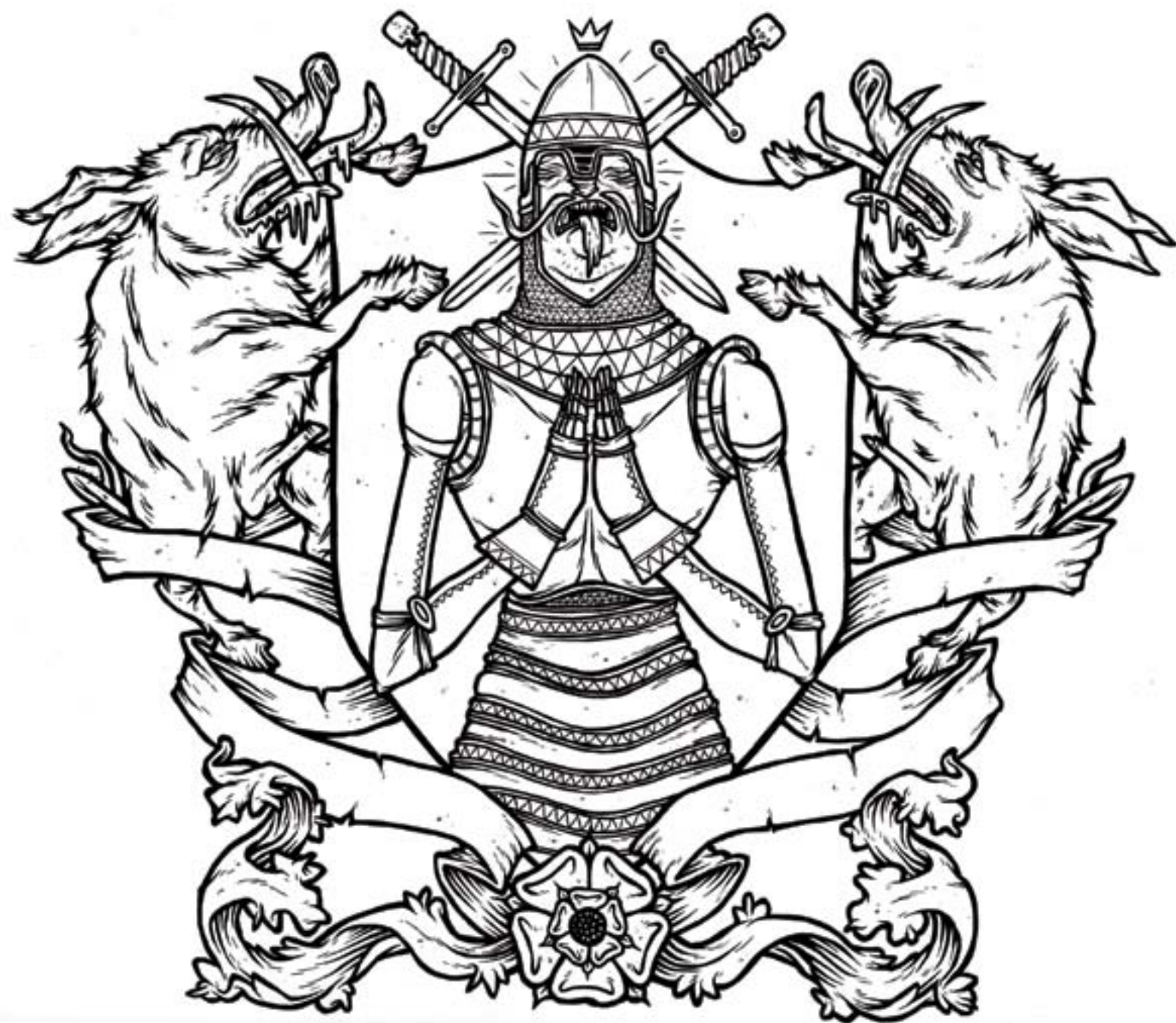
WHAT MAKES YOU SMILE IN ART?

Subtle naivety, uber detail (I hear the devil lives there), gore, lots of gore and anything that references childhood memories.

GOOD ADVICE YOU WISH YOU'D BEEN TOLD EARLIER?

Say no to spec work.

mrgauky.com



Images from the TENTEN exhibition last month at Bank Street Arts, organised by them fellas over at Dirty Face.
mrgauky.com / dirtyface.co.uk



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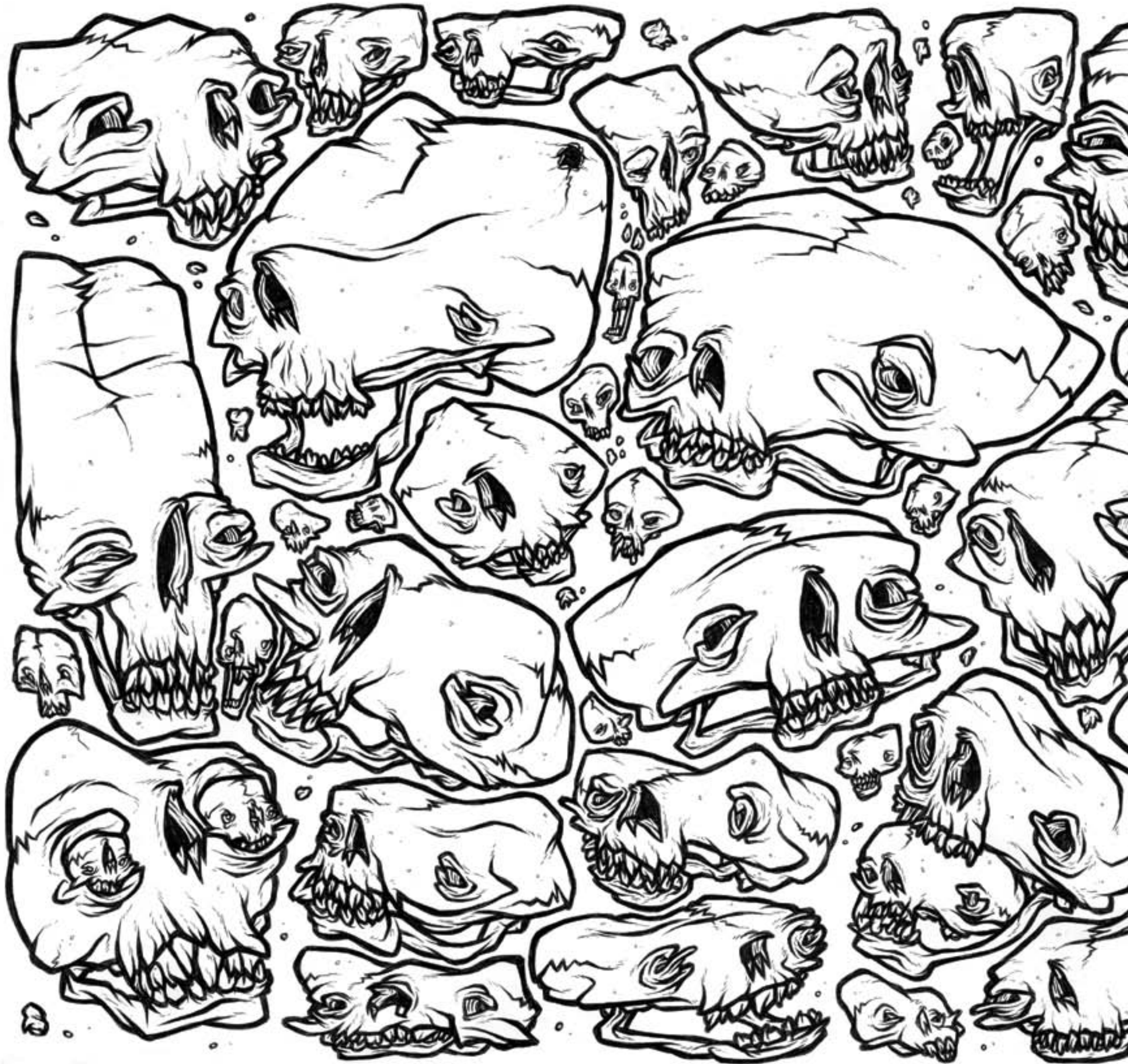
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SOUND.

RECORDS LET OFF A BAD SMELL WHEN THEY BURN.

TOM CHILDS.

This week, with neither the debonair and vaudevillian charm of Guido Fawkes nor the noble composure of Martin Luther King, “Broken Britain” decided to protest.

I was accidentally in London while the riots swept the streets like a big violent anti-broom, leaving a trail of shattered shops and charcoaled cars in its wake. I was, however, fortunate enough to be tucked away in the Docklands working long days so remained happily ambivalent toward the unrest – not caring much for the views of the Daily Mail-subscribed tutters nor the hooded revolution they so inaccurately maligned.

From Hackney to Salford, many communities were shaken by the indignant tremor of a people embittered but one nationwide collective suffered an indiscriminate and particularly unfair tragedy. Then I took notice.

“This is a disaster that is an act of riot, but it falls into the act of God category,” laments Alison Wenham, Chairman of the Association of Independent Music (AIM).

Wenham is referring to the total destruction of stock belonging to over 150 independent record labels when a warehouse used by specialist distribution company PIAS was razed to the ground in the early hours of Tuesday 9th August. Among those worst hit were the Beggars Group (comprising of XL, Rough Trade, 4AD, True Panther, Young Turks and Too Pure), Sunday Best, Sub Pop and Domino, all of whom have lost a vast majority, if not all, of their UK stock. Also affected were Big Dada, Border Community, Brainfeeder, Drag City, FatCat, Matador, One Little Indian and Soul Jazz Records.

“There was a lot of limited editions and first runs that are always very collectable and quite a lot of that stock will never be seen again,” Wenham adds, obviously distressed by the loss.

Tuesday’s events created a massive setback in an otherwise burgeoning UK vinyl culture, with 2011 seeing the fifth consecutive year of growing record sales - nearly 170,000 LPs were sold in the first half of this year compared to 100,000 in the same time last year.

These numbers make sense. In a time when popular music is increasingly homogenised and offensive, accessible to millions with the tinny click of a mouse, the satisfying crackling journey of a needle over the lovingly crafted grooves of a 12” creates an actual music experience – not a cheap three-minute fix. Records don’t need justifying, so back to the matter at hand.

Despite a mere 24 hours having elapsed since the incident, Wenham’s head is full of potential lifelines for her labels. “I’m looking at ways to get short-term funding,” she says, implying a personal effort – and I don’t doubt it.

That being said, whilst the lost CDs can be replaced in just over a week, the vinyl catalogues lost could take up to three months to begin replenishment. This means that some labels will have to walk a financial tightrope for the immediate future.

“There’s a distinct possibility that some of the smaller labels could go under,” Wenham grimaces, before adding, “though we will move heaven and earth to prevent that.” This biblical guarantee is repeated several times in our conversation.

Wenham’s attitude is exemplary of a community that bases its affair with music on care. I can’t imagine a typical Cher Lloyd fan salvaging their Lloyd CD before “swagger jaggering” their way out of a burning building, nor can I imagine Lloyd’s management considering the least amount of financial loss in order to save her career. However, if my house was to go up in flames and I had the time to grab one thing, you could guarantee my prized selection of Factory Records first pressings would avoid a roasting.

Wenham is merely an industrial embodiment of this level of dedication. Her labels and their stock are to her what any record collector’s hoard is to them – priceless.

Evidence for the strength of the independent music community is the rapid response to the disaster. Fans are being urged to purchase whatever they can find of the affected labels’ physical stock as well as purchasing their digital albums. Wenham and the labels she nurtures are reliant on alternative music fans to support them, and I don’t think they’ll be let down. Get yourself to this link and buy something good for a worthy cause:

bit.ly/PIASdoc

LIVE.

BUNGA BUNGA / UNCIVILISATION.

CHICOS DE NAZCA / WHAT’S ON.

BUNGA BUNGA.

13TH AUGUST.
DQ.

REVIEWER – CLARE WHITTY.

With it being summer, most of the students had returned home and the locals were away at festivals, so I didn’t really expect to see much of a crowd at Bunga Bunga. It turned out I was being a little naive, as by 1 am the dance floor had filled up with people enjoying the funky beats and heavy bass that this event has become known for. The line-up was a mix of up-and-coming Sheffield talent and they certainly didn’t disappoint. The sound quality upstairs at DQ was also great thanks to the addition of 20Hz Sound System.

The first DJs on the line-up were residents Jack Opus and Checan doing a back-to-back set. They have recently been attracting attention after playing well received events such as Tramlines and Soup Kitchen. Tonight they played interesting 2-step and garage which built up slowly and smoothly to get the crowd ready for the next act Walter Ego, a party regular with a unique style of locally produced funky beats.

Lil Silva, who is starting to become a well-known and respected producer in his own right, was up next, kicking off with his remix of Sidney Samson’s ‘Riverside’. His blend of UK funky and garage with a twist of trance certainly impressed the crowd and got everyone moving well.

Last on the line-up was Andy H, a Tuesday Club regular and Tipping Point boss who has been playing all over the UK and at various festivals in recent memory. Some reviewers have cited him as one of the most accomplished DJs in Sheffield at present, and he was definitely the highlight of the night for me after spinning upbeat, bassy remixes of old school tracks which took me back to my youth. His set primarily drew on drum and bass, dub, garage and house, and this guy certainly knows how to get a party going with his amazing skills behind the decks. For fans of bass-heavy, old school mashups, I would highly recommend going to see him support DJ Yoda at the Academy on 8th October.

Overall, Bunga Bunga was a good night out. The crowd were friendly and the music sounded crisp. It was nice to see everyone having fun and getting along and this night reminded me why Sheffield’s young talent is worth investing in.

UNCIVILISATION.

19TH - 21ST AUGUST.
HAMPSHIRE.

REVIEWER – TOM STAFFORD.

The Dark Mountain is the name writers and activists Dougald Hine and Paul Kingsnorth have given to their art-eco-politico-cultural project. It’s good they’ve got a name for it, because it’s hard to define. It might be about the collapse of high-energy civilisation, and what comes after. It might be an angry reaction to the way the Green movement has bowed to corporate notions of sustainability, or a call to artists and writers to create new myths, since the currents ones have failed us so badly. Or it might be a plan to redesign society so it can cope with coming resource shortages. I really couldn’t tell you, and it’s probably a good thing that the project remains vague enough to attract many different sorts of people.

What I can tell you, having just got back from Uncivilisation, is that the Dark Mountain boys run a great festival, with all the music, campfire tales and deeply informed chat you could wish for. Based this year, rather incongruously, in lovely Hampshire, this a small festival with talks and workshops during the day and music in the evening. With a varied menu including scything, foraging, economic theory, the Luddites, improvisation, and stories from Russia after the end of the USSR, there’s enough to keep you occupied if you’re into that sort of thing. But the real joy of Uncivilisation is the people you can meet and the talking you can do.

It seems like everybody who comes is a maker or doer of some kind - singers and songwriters, poets and writers, but also hackers, healers, disaster engineers and renegade bankers. The atmosphere is as friendly as you could wish for - any more and it would just get creepy. Again and again I found I could just sit down next to a stranger and very quickly we’d disappear down the rabbit hole - discussing peak oil or biotechnology, Hindu death cults or the problems with the publishing industry, prison reform or rap songs about cycling. All around, all weekend, people were meeting, talking and thinking, ideas crackling into the sky alongside the woodsmoke and live music.

Follow the white rabbit at dark-mountain.net

CHICOS DE NAZCA.

26TH AUGUST.
RED HOUSE.

REVIEWER – ANDREW ALMOND.

They say in London you never more than six feet away from a rat. It’s one of the great pleasures of living in Sheffield that it could be said you’re never more than 50 metres away from live music, and great live music at that.

On Friday 26th the Red House played host to a line-up that was as eclectic as it was intriguing, as mesmerising as it was trippy. Following the amiable folk ditties and intricate guitar work of local Sheffield duo Short Stories, garage rock duo Bruce and Carl took to the stage. They may have been standing on a small stage in Sheffield, but the duo’s abrasive brand of distortion-heavy garage rock’n’roll could have come straight out of Detroit ten years ago. Think the sound of the Dirtbombs crossed with The Paybacks. It would have been enough to make John Peel give birth to kittens. An anarchic cover of the Beach Boys’ ‘Do You Wanna Dance?’ was delivered before the twosome departed, leaving the ears of all those gathered well and truly ringing.

It was up to self-proclaimed purveyors of repetition Leeds quintet Hookworms to step up and expand the minds of the audience now packed into the Red House. Hookworms were too big for the stage, with synths and vocals having to make do with performing a way in front of the rhythm section. Percussive bass lines provided the foundations on top of which the five-piece constructed sonic structures unrivalled in their magnificence. In front of a projected back drop of kaleidoscopic swirls and patterns, the band hardly paused for breath as one composition drifted effortlessly into the next. It was enough to make Hookworms’ set feel more like a journey than a gig.

Headline act Chicos De Nazca originate from Santiago and may become the most well-known individuals to come out of Chile since those miners emerged from a hole in the ground last year. Their frontman cut an enigmatic figure - a cross between Lionel Messi and Kurt Cobain. Liberal use of the wah pedal combined with low slung Stratocaster and psychedelic clothing resulted in the aural and visual hypnotism of everyone in the room. The epic soundscapes mixed the most engaging elements of shoegaze and psychedelia without meandering aimlessly into self-indulgence. The captivating showpiece came to an end after a spellbinding three-quarters of an hour as the band departed, without a word, ignoring the calls for an encore. It brought the curtain down on a memorable evening. You couldn’t move for great bands at this event. They were everywhere - like rats.

WHAT’S ON.

CLUB60 SINGLES CLUB LAUNCH PARTY.

@ SHAKESPEARE’S
3RD SEPTEMBER
FREE

Celebrating the release of the first Club60 Singles Club release, a double 7” vinyl, with performances by obLONG, Black Cat White Cat, Michael Eden and the Don Genes, plus special guests.

THE INSTITUTE OF BALLADS AND BLUES.

@ HEELEY INSTITUTE
9TH SEPTEMBER
£4

Four bands at the lovely community space that is the Heeley Institute – This Frontier Needs Heroes, Cate Le Bon, Zachary Cale and Little Robots. Bring your own booze (there is no bar).

THREE TRAPPED TIGERS.

@ HARLEY
19TH SEPTEMBER
£5

Noisy math three-piece rip up the Harley after an impressive appearance at Tramlines. Support from Seams and Cobra-Fist.

OPUS ACOUSTICS PRESENT: NOT WHAT YOU KNOW SESSIONS.

@ DELANEY’S MUSIC BAR
20TH SEPTEMBER
FREE

A new, fortnightly event hosted by Opus, giving local musicians and DJs a chance to chart their influences and spin their favourite records.

BATTLES.

@ PLUG
16TH NOVEMBER.
£12.50

Book tickets for this now before it sells out. Last time they played in Sheffield it was superb.



VARIOUS ARTISTS.

AUDIBLE APPROACHES FOR A BETTER PLACE.
C.SIDES.

REVIEWER – ALEX YAU.

With the recent rioting in London, Manchester, Birmingham and elsewhere, it seems quite apt for music to provide a social commentary as the Clash and the Doors famously did. Whilst music may not fully heal the wounds, it can to an extent provide a gradual healing process. **Audible Approaches for a Better Place** features ten artists sharing one goal; to humbly contribute to making this world a better place through their music. Written and recorded before said riots, the sentiment is obviously not aimed at these events but the objective resonates throughout the recent troubles.

Pushing the boundaries of the ten artists featured, the aim of this compilation is to encourage them to move away from their conventional songwriting over timespans of 10 to 15 minutes. It does at times suffer from bouts of long windedness - Glitterbug's 'The Sky Fell Silent' becomes a long haul of Eastern chants which strangely gets rehashed at the ninth track. If you do find the time to get through it, however, the album does become quite rewarding.

Moving between the electronic and the acoustic, Audible Approaches has highlights in both. Elliot Wagner's 'The Exile' is a charming glitter of spacey 8-bit sheen and Gold Panda's 'Air' is a welcome ambient departure from his usual electronic barrage, his vocals holding an eerie presence. But more ingenious is Christian Lof'er's 'Cast', in which clocks act as percussion amongst a soothing Trentemøller-esque bassline. The main highlight of this compilation is Casper Clausen and Mads Breur's Efterklang contribution. Built on a beautiful trickling piano, peculiar bell chimes and train-like anti-climax, the existential narrative depicts the good luck a parish receives when they take in a child, only for it deteriorate with her disappearance. Quite chilling.

This record aims to make you think and in that respect it succeeds. The long tracks allow for such thoughts to be conceived and roam in the scarcity that they breed. With a dissonance between the serene and the unnatural, these explorations have proved that such artists can work well outside their comfort zones.



FROM THE KITES OF SAN QUENTIN.

MITOCHONDRIA EP.
THIS CITY IS OURS.

REVIEWER - HERBERT SODEN.

Stereotyping is a funny thing, especially when it leads you to expect hoary clichés. Allow me to elaborate; as soon as I found out that From The Kites of San Quentin are from Manchester I was already writing this review in my head. This was until I listened to the **Mitochondria** EP.

I imagined the review would have started with Manchester's "musical heritage" (horrible phrase I know) followed by the inevitable comparisons to Stone Roses/ Happy Mondays/ New Order/ Joy Division/Oasis (delete as applicable).

Listening to this EP effectively consigned my mental review to the dustbin. FTKOSQ sound nothing like any of Manchester's favourite sons. They eschew lad rock or electronic miserabilism in favour of a heady synthetic brew.

This particular pop electro is evident in the glacial synth swells of opening track 'Stoopid' and can also be heard in Alison Carney's icy yet serene vocals. The production is slick but I was disappointed to hear a wobbly dubstep bass line in the background. When will electronic musicians realise that they can make music without referencing this already clichéd genre? To my ears the production of the vocals is similar to that of Asian Dub Foundation.

'Leopold' changes the tone from electronic pop to a more cerebral and dense wall of sound. I was pleased that they left out the dubstep elements that tainted the first track. However, 'Leopold' has far too much going on; the fidgety beat could have benefited from less adornment. Another spoiler is the overuse of samples. Not only does it make the music sound a little monotonous, but it also detracts from the otherwise solid vocals.

Third track 'Tiny Numbers for an Abstract Mind' is a refreshing change, pushing the vocals to the forefront and laying off the grating samples of the previous tracks. The rest of the EP is bulked out with five remixes by the likes of Co.fee, Anclove and Zoir, none of which manage to outshine the originals.

Mitochondria shows real promise, but it would be improved by ditching the dubstep references and unnecessary samples. If you enjoy bands like The Knife and Asian Dub Foundation, you will probably enjoy this EP. If not, this effort will do little to convert you.



WALLS.

CORACLE.
KOMPAKT.

REVIEWER - IAN PENNINGTON.

In search of the next big thing, most of the audience at an In The City show in Manchester last year saw Walls' set as an opportunity to duck outside Band On The Wall for a breather. Sandwiched as they were between two of the festival buzz bands D/R/U/G/S and Mount Kimbie, Walls' smoggy subtlety was rejected in favour of an in-your-face now-ness.

They were bound to be an unnoticed commodity for the ITC hit parade flock. D/R/U/G/S stimulate via musical Tourettes' and, even then, Mount Kimbie had already been critically awarded their own 'post-dubstep' leanings. But you suspect an album doesn't receive the Mojo Electronic Album of the Year award without merit, even if Walls' eponymous white noise seemingly scares scenesters so.

A pairing of two keen scholars in modern musical gadgetry, Walls comprises Londoners Alessio Natalizia and Sam Willis, who operate under the pseudonyms Banjo or Freakout and Allez-Allez, respectively. Both are frequent bloggers, serving up playlist mixes and freebie remixes mostly of music less experimental than their own, while Natalizia's Banjo or Freakout debut earlier this year resonated with much poppier tones than Walls would have considered as a duo. Previously theirs was a template akin to Penzias and Wilson, Nobel Prize winners whose discovery of the constantly crackling sonic remnants of an explosion lent credence to The Big Bang Theory. But wipe away all the interference of background radiation from Walls' inception in electronic music and you're left with the cleanly delivered **Coracle**, their second in tandem.

Where Walls was prefixed with 'Burnt Sienna' as a scene setter for the fizzing distortion and mechanical yawn to follow, Coracles' 'Into Our Midst' repeats the stylistic introduction, easing in with deep but smooth bass, lulling your senses into a false security. Before you know it, you're staring down the house-addled barrel of a cosmic disco humdinger. The initial reaction is towards the label. They're signed to Kompakt - for some the definition of German electronic minimal dance genres in the 1990s, recent releases including Tobias Thomas and The Field - so that kosmische side of Krautrock was bound to rub off. But that's too simple a link. An alternative reference might be Scando-disco-house label Full Pupp (Prins Thomas, Diskjokke), which is invoked through a shared penchant for intricate, blissfully progressive layers.

First single 'Sunporch' continues in the same vein with the old model of uneasy listening replaced by immediate accessibility, but it's not all a steadily propulsive plateau. Contrasts emerge through the sparse album closer 'Drunken Galleon', whose echoing ivories - not dissimilar to Sigur Rós - suggest another Scandinavian influence. This downtempo angle is more Jon Hopkins-esque film music than the testing ambient fuzz synonymous with Walls' debut, although to that end they could be envisaging alternative scenery; replacing a humming claustrophobic paranoia with long lens panoramic expanses.



LUNICE.

ONE HUNNED EP.
LUCKYME.

REVIEWER - IMOGEN DECORDOVA.

Much is being done at the moment to bridge the gap between mainstream hip hop, pop and experimental electronic music and Lunice is a master of producing tracks of this description. Like some sort of musical Clark Kent to Superman transformation, the geek chic gameboy jingles and arcade samples swell and eventually morph into beefed up gangster anthems. The near-perfect **Stacker Upper** EP was always going to be a hard one to follow and despite some similarities - well, the artwork is sort of familiar - **One Hunned** sees him gravitate more towards his inner nerd than his ubermensch alter ego.

This release gets the Glaswegian based LuckyMe seal of approval and includes remixes of 'I See You' by Girl Unit and label mates The Blessings. The original stalks along like an eerie grime track with kick drum and jittering arpeggiator lifting the deep oscillating synth that slithers over the top.

The mutual influence 'twixt Hud Mo's latest **Satin Panthers** EP and One Hunned are clear and I quite like the idea of the two EPs being twinned in blissful glitch hop matrimony. The percussion on 'Glow' definitely sounds like something from Hud Mo's 'Butter', while 'Juice' appears to make use of the horns at the beginning of 'Thunderbay'. With 'Juice', Lunice takes The Knife's 'Silent Shout', rolls it out a little and sprinkles sharp snare effects on top, sending it away with a much smoother stride compared to the mechanical, robotic march of the original.

'Bricks' reminds me a bit of 'Fancy Forty' from Stacker Upper - sorry, can't help but refer to it - with all the ethereal shimmer of Teebs' production. A particular highlight is the wistful 'And She Said' which samples DeBarge's sleazy pop ballad 'Love Me In a Special Way', providing the 80s jheri-curled pop and the accustomed new jack swing inflections that every LuckyMe release tends towards.

One Hunned contains less of the dense bass that fogged up the first release and more off-kilter rainbow computer game trips. There aren't as many straight forward hip hop tunes and nothing quite packs the instant punch of 'Hitmane's Anthem' or 'Hip Pop', but then again this is not Stacker Upper. Must.get.that.into.tiny.little.head.

With Diplo inciting jealousy from those unable to catch Lunice by putting him on the bill at the two impenetrable events - the exclusive Notting Hill Carnival party and the ridiculous (and free) Mad Decent block party in New York - it's a good thing that Lunice will be making an appearance in this fair city at No Uniform at The Harley on 28th September. It's probably worth going just to see the former B-boy pull some shapes, particularly his renowned flipping pancake dance. Seeing is believing.

JOSH T PEARSON.

LAST OF THE COUNTRY GENTLEMEN.

INTERVIEW BY SAM WALBY.

Josh T Pearson was a founding member of Lift to Experience, the Texan country rock band who garnered a fairly substantial cult following after they broke up in 2001. Having never listened to their music, all I had to go on during this interview was a superb performance by Josh at the Leadmill back in July, and a couple of preparatory listens of his debut solo offering, the heart-breaking **Last of the Country Gentlemen**. All things considered, he wasn't quite what I expected.

You're in Italy at the moment. How is the tour going so far?

Rather well. Nobody has died, no major diseases, no plane crashes. It's not been as hard as the last one, when we were on the road and pretty much played every day for a couple of months. This time we've got a few days off between shows. They're just little festivals scattered around Europe, the smaller ones – 5,000 or less people. The reflective ones.

Are you pleased with the reception Last of the Country Gentlemen has received since its release in March?

I hate it! I hate all these people liking my record! Gotta play more shows, which means I might get paid too – and who wants to get paid for playing music?!

It's a fine line when somebody likes your record. It's a real sad one, and it's hard to be happy about people liking such a heavy thing. Of course, I'm glad that it's doing some good. You'd be suspicious if it was a huge, huge thing, because normally if so many people like it, chances are you are on the wrong track.

How were the tracks recorded and how have they developed over time?

It was stuff I was dealing with at the time, so it was right there in front of me, the whole body of the album. I practised them for a few months and then went in and did it.

Why did you choose to record it live?

Well, I mean it's just one man and his guitar. That's the nature of the songs, so it needed to be done that way. Very personal and intimate, so I wanted it as close to that as possible. Once I was at the point of putting out the record, the work was putting [the tracks] in the order they needed to be in, so it worked as one solid piece. The strings were added, and then I do some harmonies on that last one.

I read that you haven't listened back to the record since finishing it. Have your feelings about the songs changed at all or do you still find them quite painful?

They're pretty painful. Still can't play one of them live yet, but I've done better at conquering it recently. I don't want to jinx it, but it seems to be ok now, so long as I don't stay in that head space for too long. But it's painful stuff and it's not diminished at all.

Which is the song you can't play?

'Honeymoon is Great'. If I could do it, it would show I had healed a little bit, but it may take a couple of years, maybe never. I dunno. It was one I played as therapy. I played it in Ireland before I even thought about putting out the record, and it was that song that seemed to hit hardest. It made grown men cry, so it was that song in particular that made me reconsider that maybe I should make an album out of it.

I saw you play at the Leadmill at the end of July. It was a great gig.

Well thank you. Did you like my jokes?

I did! I was going to say actually - without meaning to cause offence - I was surprised at how light-hearted you were on stage. All I really knew about you before the gig was from the album.

No offence taken at all. It's just a way to self-protect between the heavy songs. It's kind of a cliché, but it helps me to come back to...well not reality, but a lighter place at least. But you're not alone. A lot of people don't like it because they wanna stay in that place the whole time, but I just can't do it yet.

It was quite a lively crowd.

Yeah. I have a rapport with Sheffield because I've been there nearly ten times. I played a few times before for 50 bucks, when it wasn't really a career. I know some of the guys there, so it's a little more jokey with them, but I have to say that I try to interact as best I can. Depends how I'm feeling that day. I gotta come up with some more jokes, man.

...Hey, I've just Googled your magazine. Who does the graphics for that?

It's different each month, but the one you're looking at was done by George Law.

This is fantastic – it's got a beardo on there, and all monsters coming out.

Speaking of beards, I read that you'd been to the European Beard Championships.

Oh yeah, twice. I lost both times. Berlin 2005 and Brighton 2007. It's every two years and it moves from one major city to the next.

Which category were you in?

Berlin one I was in Full Beard Freestyle. Brighton one I think was just Full Beard.

Freestyle?

Yeah, that means anything goes. You can sculpt it in any manner, however you want. Mine was called the Texas Tornado. I shaped it into a funnel cloud and put little shit in there, like mobile homes, cars, a horse, a lightning bolt. But yeah, I lost. They were not ready for my avant-garde ways. They were very conservative.

Back to the music - do you alter tracks for live performance?

Yeah, they're a little different each time. I change them to the atmosphere in the room and the crowd. If it was a band it would be different and I'd stick to the set, but as a solo guy I can follow those currents and listen. Louder, softer, go into a different song, just so it's feeding off [the crowd's] energy. Each room is different.

I suppose that is one benefit of being a one man band, but do you miss having other band members to bounce that energy off?

It's a blessing and a curse, because it's a heavy load. You don't get to share it with anyone. When you're in a band and you can really lock in with the right players, there's a real kinetic, unspoken connection there. You win, you lose. Sometimes you fail miserably, but there is a certain freedom as well.

Tell me about the photoshoot for the album. Who is the woman on the cover?

She's a model. I wanted to be clutching a beautiful girl, so I did.

It's quite a humble image.

I was beaten, holding onto the form of the woman. We gave her a bit of make-up so she looked plasticity, so she almost looks like a doll. Yeah, just a platonic form of a woman, and me at her mercy - at the mercy of love, basically.

One of your crowd favourites seems to be 'Rivers of Babylon'. How did your cover version come about?

I was just playing it one day in bed and came up with a version of it that I liked. In Texas we know it as a gospel song. Willie Nelson made it popular. I'd never heard the popular Boney M version.

Obviously their version just didn't make it over the Atlantic. It's funny, because over here it's a famous song, so you're interpretation sounds quite drastically different.

People think it's a joke sometimes here in Europe. I didn't really think about it. I had to do some video shoot for a church in Paris and I didn't have anything prepared, so I started working on it. It's from an old psalm – Psalm 137.

Do you play many shows in the US?

Not at all. I played SXSW this year, but before then I hadn't played in maybe six years.

Why?

I haven't done the work over there. I haven't done a tour or played out at all. Lift to Experience toured in 2001. We didn't have a label or any help. It went well but it fell apart before we could hit the road again. Things were going good in Europe so we kept coming over here, but then we split up and I fell apart, spent a few years not leaving the house in the middle of nowhere in Texas. Then I came to Europe and stayed here for about five years.

And it's difficult stuff to listen to. Americans aren't as keen on parting music. It's a smart record as well, and Americans don't put the same intellectual stock in music. It's a smaller demographic.

What are your plans for the near future?

I'm still processing it all – just being here. I'm surprised by the number of people who are liking the record, because there's five songs that are ten minutes long. I think it's a great record but I didn't think many other people would get it like they have. My immediate plans are to deal with what's in front of me, keep playing if people keep coming.

And then album number two. Or is it too soon to be thinking about that just yet?

It's hard to think about it on the road. I've got lots of songs. It's just deciding what to do with them. In October I might go back to Texas and play with some of the boys there, maybe find some more players so I can make some electric versions. Just make them rock.

joshtpearson.co.uk



HEADSUP.

FROZAC.

INTERVIEW BY SAM WALBY.

FroZac set up shop in Sheffield a good few years ago, bringing a fresh blend of genres to a variety of venues across the city. Known for going the extra mile with psychedelic decorations, homemade food and performers of all types, this small group of music-mad individuals has made a big impact so far and will continue to do so. We spoke to one such individual, Tim Feben, about FroZac past, present and future.

What got you into promoting and how did FroZac develop early on?

We started doing FroZac events partly as an excuse to put on more elaborate parties with our friends, booking the bands we wanted to see rather than waiting for someone else to book them. It also gave an opportunity for a group of wildly inexperienced DJs to play to far more people than they deserved to, while guaranteeing great party tunes we loved - loud. We gave all the profits to charity and split the workload, with friends all pitching in. We just wanted to have some fun.

I think it was also underpinned by a love of the diverse experiences you can have at festivals. We wanted to have parties that were like festivals indoors. Bands and DJs would be given equal billing on the night - less going to see a band-based gig and the night fizzling out when their set finished, more the party's only just got going, time for a rave! And why not have dance troops and samba bands parading around in between other acts, with a café (Treats and Beats) in the corner and a comedian to warm things up?

That's how we got started, and things haven't changed a great deal apart from increases in attendance.

What has been your best promoting experience?

I'm sure all involved will have different highlights, but a definite highlight for me was our Peace in the Park fundraiser at Yellow Arch studios. The event gave us the first opportunity to have a proper festival feel indoors. Instead of cramming all of the entertainment into one room, we had four rooms - a band room, a psychedelic rave, a party tunes room and a dub soundsystem room. Good times.

How did the last Shoes Of Party go?

The last Shoes Off Party was hosted at Cemetery Park in Sharrow as the finale to the Sharrow Fringe Festival and it was incredible to be a part of. The event is basically a rip-off of chill out areas at festivals, and as such we lay out as many cushions, rugs and coffee tables as possible around a single soundsystem (Studio 45) playing a mix of deep electronic and downtempo music. Listening to this music standing up in a club is no good at all, so it's strictly ground level, shoes off chilling.

It was an important event in other respects as it was our first event fully produced - in terms of infrastructure etc - by the new Regather co-operative, based just around the corner. The event's needs were fully met without having to change our creative direction, so that made the whole thing as easy as sitting around in a park with your mates. More of this please.

Which local acts should readers investigate further?

A mention definitely has to go out to the Bell Hagg Orkestar. They inspired our first conga line, which descended into a mosh pit while people got down to their high-energy Balkan bangers. Captives on the Carousel also did a pretty special set for us at the last Shoes Off Party, mixing softly delivered guitar and vocals with a cello backing. Well worth a shout.

What is special about music in Sheffield?

Firstly, its DIY culture is great - people organising what they want to see happen for themselves, finding the spaces and making it happen. Independent culture rules supreme. Secondly, the alternative music scene has amalgamated into one big melting pot. Whether this is down to there not being enough people to support more defined scenes or whatever, it means we get bands of totally different styles playing together all over the shop, with mixed crowds and the same friendly faces time and time again.

Do you have any advice for aspiring promoters?

Events are mainly made up of what you put into them and how creative you can be. Put more effort in and try new things as there are no rules, but deliver them like you mean it and people will hopefully remember you for it. Also, quality over quantity - make sure the music is in your opinion the best possible.

What is on the cards for FroZac for the rest of 2011?

First things first, we're hosting the second stage at Off the Tracks Festival on the 2-4th September in Derbyshire. Then I imagine another party in October at Penelope's as part of our main FroZac series. Expect a multi-faceted event with some live special guests from out of town and high quality tuneage a la tropical, world, Balkan, swing, electro, breaks and all the usual trimmings!



HARLEY LIVE

Tu 06/09	19:30 Queens Social Club Harley Live & Uneven Blonde CLAP YOUR HANDS SAY YEAH ▶ £11.50 ▶ Non members £12.50
Sa 10/09	19:30 The Harley ▶ X Ray Horse SEIZE THE CHAIR ▶ £4.00
Th 15/09	19:30 The Harley ▶ Drowned in Sound THE WAR ON DRUGS ▶ £6.00 ▶ Non members £7.50
Sa 17/09	19:30 Queens Social Club THE BOOK CLUB ▶ £5.00
Mo 19/09	19:30 The Harley ▶ Harley Live THREE TRAPPED TIGERS ▶ £4.00 ▶ Non members £5.00
Su 25/09	19:30 The Harley ▶ Leadmill DANNY AND THE CHAMPIONS OF THE WORLD ▶ £8.00
Mo 26/09	19:30 The Harley ▶ Harley Live GANGLIANS ▶ £6.00 ▶ Non members £7.00
Sa 08/10	20:30 The Harley Drowned in Sound & X Ray Horse GHOSTPOET ▶ £6.00 ▶ Non members £7.00
Mo 10/10	19:30 The Harley ▶ Drowned in Sound MAZES ▶ £4.00 ▶ Non members £6.00
Sa 15/10	20:30 The Harley ▶ Uneven Blonde TELLISON ▶ £6.00
We 19/10	19:30 The Harley ▶ Hee Haw Sessions HERMAN DUNE ▶ £10.00
We 26/10	19:30 The Harley ▶ Hee Haw Sessions SINGING ADAMS ▶ £10.00
Su 30/10	19:30 The Harley ▶ The Iron Wagon BAXTER DURY ▶ £8.00
Th 03/11	19:30 The Harley ▶ Drowned in Sound LANTERNS ON THE LAKE ▶ £5.00 ▶ Non members £6.00
Su 06/11	19:30 The Harley ▶ Plug Live AIRSHIP ▶ £5.50
Mo 28/11	19:30 The Harley ▶ Plug Live COLOURMUSIC ▶ £6.00

Harley Box Office ▶ Tu - Sa 11:30 - 18:00
334 Glossop Road ▶ Sheffield ▶ S10 2HW
0114 275 2288 ▶ www.theharley.co.uk
www.gigantic.com/harleylive

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+ UNEVEN STRUCTURE

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TUE 20TH SEP - £5.50 ADV - 6PM *

THE EYES OF A TRAITOR

+ MARTYR DEFILED
+ EVITA
+ HEART IN HAND
+ TITANS

TUE 27TH SEP - £5 ADV - 7PM *

CRAZY ARM

+ SUPPORT

THU 29TH SEP - £5 ADV - 7PM *

ALIASES / VISIONS

+ SUPPORT

FRI 30TH SEP - £10 ADV - 7.30PM *

SAMIAM

@ THE WELL, LEEDS

+ OFF WITH THEIR HEADS
+ APOLOGIES, I HAVE NONE

SAT 1ST OCT - £15 ADV - 7PM *#

TERRORVISION

+ THE BREAKDOWNS
(MAIN ROOM SHOW)

SAT 1ST OCT - £8 ADV - 7PM *#

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+ DYONISIS
+ ACHILLA

SUN 2ND OCT - £5 ADV - 7PM *

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+ SUPPORT

MON 3RD OCT - £5 ADV - 7PM *#

THE OCEAN BETWEEN US

+ SUPPORT

FRI 7TH OCT - £17 ADV - 7PM *#

VNV NATION

+ SUPPORT

SUN 9TH OCT - £10 ADV - 7PM *

PANIC ROOM

+ DAVID R BLACK

FRI 14TH OCT - £10 ADV - 7PM *#

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PAGE 59.

FILMREEL.

ON A MISTY ISLAND.

The reassuring view from above – which introduces the island as an orderly, quaint paradise – gives way to the helicopter descent to the building site, where we join our central characters. A climber has just been saved and we’re soon made aware that this is the future Search & Rescue Centre. The notion of rescue is henceforth not just firmly established, but clearly emphasised. As the dialogue takes shape, with key aspects of what is to form the main catalysts of the story exposed, a nod must be given to the economical manner in which Nature’s four elements have been brought together.

Misty Island Rescue has a near flawless narrative, in the most traditional sense. It is also a relatively recent feature-length animation from the Thomas, The Tank Engine series, originally created by the Reverend W Awdry over 60 years ago. At this point, a large section of regular Now Then readers will flick away from this page towards the remaining contents of the magazine.

Those who once held the friendly inhabitants of the Island of Sodor close to their heart now consider it some distant childhood affection, irrevocably left behind as adulthood loomed and kicked in. But those who since have become parents themselves will understand the numbness generated by sitting through endless hours of Thomas & Friends episodes, particularly if you have a boy and witness the rapid proliferation of related merchandise across the household. As the DVD collection expands and is watched over and over, I ask myself - what is it about these trains with round benign faces that so captivates children? I attempted an interview with my two-year-old son, but he remained suspiciously elusive. I fear that I may be on my own, in the face of one more thing that is there to be accepted and not questioned.

There’s a strong moral backbone running through this highly profitable franchise. It has held the entire series together since the early books and is pervasive in every model episode narrated by Ringo Starr or subsequent animated feature film. Whilst the episodes are repetitive tales punctuated by basic emotions, the films are rather more ambitious in tone and scale. What they share in common is something quintessentially British; gratification in being given a role in a wider structure and pride in performing it well.

Perhaps this is the key to this nation’s success in business or, if extended to the performing arts, having produced so many skilful actors. A perfect work ethic is therefore what all the characters aspire to, albeit in the guise of being a ‘very useful engine’. Along with that comes another very British trait – competitiveness; something that is thoroughly encouraged in every stage of life - often detrimental to spiritual harmony or more lateral thinking - but that in Thomas & Friends is counterpointed with the notion of friendship. The characters experience jealousy and often get into trouble when wanting to be the best, but they’re always redeemed by companionship and a sense of togetherness.

This brings us back to Misty Island Rescue and one of its earliest sequences. Again, it builds from economical exposition but, this time around, evolves into full, extremely well-edited action. After the wood to be used in the construction of the Rescue Centre arrives, the reward of shunting it to the site is expressly promised to the engine that proves to be the most useful. As Thomas lingers around and admires the red logs being placed on trucks, Devious Diesel approaches and picks up on his interest. The rivalry between ‘diesels’ and ‘steamies’ has been central to a lot of the episodes produced throughout the years and Thomas’ dismissive tone when he tells Diesel that this is a job for a steamy immediately prompts the latter’s blind competitiveness.

What ensues is the aforementioned action sequence in the form of a chase, as Diesel decides to shunt the trucks with the precious wood himself and is pursued by Thomas, who tries to stop him. A sense of adrenalin-infused anticipation builds up, leading to Diesel being unable to brake in time before an unfinished bridge and losing the trucks one by one as they drop down a cliff and into the sea. Through his recklessness, Diesel almost plunges himself along the way, but thanks to Thomas’s bravery, he’s eventually pulled back onto the track.

The dismay of Sir Topham Hatt (aka The Fat Controller) and his awareness of how delayed the construction works will be still allow him to praise Thomas’s ability to make the right decision and reward him with a trip to mainland.

Up to this point in the narrative, an incredible balance between traditional story-telling, suspenseful action and excellent use of music has certainly been attained. But the film becomes even more successful as a cautionary tale for children from the scene in which Thomas is about to depart. It’s with great precision that nearly every subsequent scene evolves from Thomas’s naive arrogance. Each ‘good’ decision he makes has a dramatic consequence which truly contributes to the adventure ‘gathering steam’.

Once in a while, the mist lifts and one can see the neighbouring island where strange engines whistle and puff in strange ways, Thomas learns as he’s waiting to be winched onto the ship. The tale also tells of an engine getting lost and having to puff three times to make smoke signals and be rescued.

Needless to say, Thomas’ decision to travel to mainland on a raft attached to the big ship leads him to end up a castaway on Misty Island, where he becomes acquainted with three rather unkempt and eccentric engines who call themselves The Logging Locos. Influenced by recent tales, Thomas dismisses them and tries unsuccessfully to find his way out on his own.

In terms of message, the most positive aspect of this section of the film is an acceptance of what is different or foreign. Thomas begins to work together with the erratic trio and they all gradually learn to respect one another. Whilst all of his old friends back home search for him, Thomas becomes aware of the kind of logs these new companions carelessly move about. It’s the same red wood as was previously lost by Diesel and soon, by means of child-like vanity, he manipulates the Logging Locos into helping him take it to the Search & Rescue Centre on his native Sodor. This involves going through a disused tunnel, but Thomas’s powers of persuasion back fire when they end up stuck in it.

He is forced to acknowledge his pursuit of self-interest as a ‘wrong decision’. Again, this makes for good drama in narrative terms, but is also an invaluable lesson for the young viewers. The tunnel soon collapses on top of the four engines, but this creates a hole to the surface above their heads, which in turn allows for Thomas to puff three times and warn his friends that he is, in fact, trapped on Misty Island.

Two expeditions set off to go and rescue him – one by sea, the other via the tunnel. The underground one reaches him first and Thomas soon learns about the other. His concern about his friends getting lost in the perilous Misty Island makes him head back to save them. The rescuer becomes the rescuer in a finale which also sees possible the completion of the Rescue Centre.

The greatest achievement of this film is how the didactic - which needs to be in place – is so much in synch with the entertainment aspect, which in this case derives from the quality of narrative structure. I see Thomas & Friends in direct, romantic correlation with this nation’s ability to always retain a sense of tradition, regardless of its ongoing technological progress.

And it doesn’t get more romantically traditional than a steam train...

This article was partially written between journeys on the Ffestiniog Railway in Wales, home of the unique Double-Fairlie locomotives.

JOÃO PAULO SIMÕES IS A PORTUGUESE FILMMAKER LIVING AND WORKING INDEPENDENTLY IN SHEFFIELD. HIS WORKS INCLUDE ANTLERS OF REASON AND AN ARRAY OF MUSIC VIDEOS AND DOCUMENTARIES. VISIT CAPTURAFILMES.BLOGSPOT.COM.

Filmreel is planning an upcoming article entirely dedicated to the compilation of film taglines. We welcome the contribution of everyone with a passion for cinema. Feel free to send us examples of taglines that you find good, hilarious, tacky or so bad that they become good to jps@nowthenmagazine.com

ARRIETTY.

DIRECTOR – HIROMASA YONEBAYASHI.

REVIEWER – ALEX KEEGAN.

For the past 25 years, beloved Japanese animation merchants Studio Ghibli have happily churned out majestic and endearing cinematic gems whilst remaining almost completely indifferent to the more generic output of their American counterparts. This reluctance to engage with the latest money-pursuing trends like the embracing of 3D or the constant manufacturing of sequels has meant Ghibli have forged a style and respect that is resolutely Japanese but still garners universal admiration.

Their latest venture sees studio mastermind Hayao Miyazaki take a backseat, providing only his scriptwriting talents for an adaptation of Mary Norton’s The Borrowers. The story is well known to Western audiences thanks to a mid-nineties Hollywood version that is imprinted on a certain generation’s mind. A family of miniature beings inhabit the floorboards and walls of a much larger (or more normal-sized) ‘human beans’ country residence. These minuscule proportions mean that each nook, cranny and piece of furniture is transformed into adventurous terrain, which the borrowers must navigate in order to acquire supplies from their towering neighbours.

The beans know of the little people’s existence but only through tradition and folklore. It takes a young dying boy named Sho to lure out the most inquisitive borrower, Arrietty, after she accidentally makes her presence known during a midnight borrowing expedition with her father. The characters’ relationship develops over the course of the film against the better judgement of their respective relatives, with the former convinced the Borrowers are pests that need to be evicted and the latter adamant that human beans are all terrifying and destructive. As the characters expose more of themselves to the other, these authority figures become suspicious and a fast chain of events culminates in the borrowers having to find a new home.

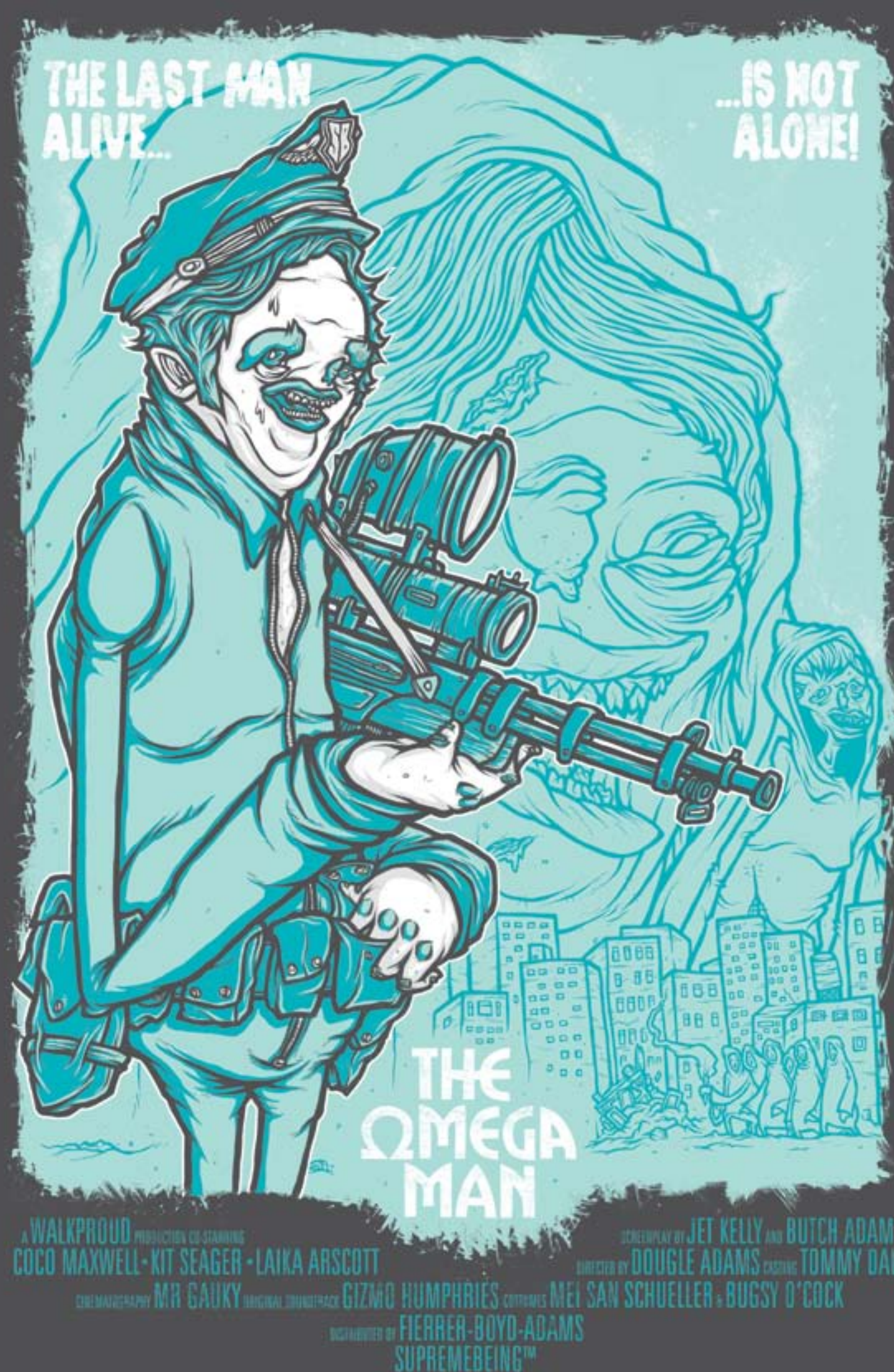


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THE UNIVERSITY ARMS.

197 BROOK HILL.
0114 2228969.
T.DELANEY@SHEFFIELD.AC.UK

Formerly 197 Bar, the University Arms is a rejuvenated public house which has been open to the non academic public since 2007. Currently managed by Tom Delaney, this pub has gone from strength to strength as it continues to incorporate a wide range of Real Ales - as many as 35 different ones per week - as well as a variety of ciders. The building itself is wonderfully lit from the front by green tiles which instantly add an atmosphere of cosiness and tradition to the main bar. The University Arms also has its own house beer, Thirst Degree, which is brewed by Acorn Brewery. It's an easy session beer at 3.6 abv and would certainly be our recommended first pint.

The University Arms also hosts a great selection of fresh, locally sourced pub foods ranging from your traditional fish and chips - the batter of which contains Thirst Degree itself - as well as our personal favourite, the Steak and Ale Bradford Stout Pie. The staff are also able to recommend an ale to go with each meal you choose, adding a further uniqueness to a relaxed and easy dining experience.

If you're looking for a livelier experience, head down to the pub on a Saturday evening and you'll likely chance upon one of its live music nights, featuring local jazz, blues and folk specialists. Tom Rodwell was down in July and played an absolutely exceptional show.

Perhaps one of best things about the University Arms is the extensive beer garden, certainly one of the biggest and best kept secrets in city centre pub land. We'd recommend getting down and experiencing a pint or three within its relative serenity while the sun still lasts.

If you're a promoter or event organiser in search of a venue, the University Arms is also more than capable of providing you with some choice in the matter, with three separate function rooms to choose from. Chat to Tom about availability and we're sure you'll find an amicable host.

It's on the 52 & 120 bus routes and just a short walk from the University tram stop. Don't miss out.

GARDENERS REST.

105 NEEPSEND LANE.
0114 2724978.
GARDENERSREST.COM

The Gardeners Rest is a haven of a pub. Based in the Neepsend area of Sheffield, slightly apart from the Kelham Island district and opposite Sheffield Skate Park, it lies nested, comfortable and unassuming. The pub is located with its back to one of Sheffield many waterways, and so in the heat of summer one is able to rest with a pint in the garden surrounded by the sounds of the river passing by. Tranquil indeed. Part owned by Sheffield Brewery, the Gardeners Rest is one of the few places in Sheffield you'll be able to purchase the full range of beers they produce in comfort and at very favourable prices. If you tried Tramlines Ale during the festival, that was made by these folks. A personal favourite of ours is the award-winning Sheffield Porter. Get down there and check em out.

While ticking the proverbial boxes of great beer, great service and a lovely atmosphere, the Gardeners brings an extra element to the ale table with its regular live music events, often fresh from the Sheffield blues circuit, as well as rotating art exhibitions and photography competitions for the regulars.

Perhaps one of the most unique things about the Gardeners is its claim of ownership over the last bar billiards table in Sheffield. If you've not played the game, it's a little like pool meets croquet, except with pockets instead of hoops. Probably the poorest description of a traditional pub game ever, but let's hope it inspires you to check it out yourself.

As autumn approaches the Gardeners Rest will be also be hosting their annual beer festival between the 6th and 9th October. From tales of past revelry this is definitely not one to miss folks, so if you like your ale and you like it virtually fresh from the brewer then this is the place for you.

FAVOURITES.

OUR PICK OF THE BUNCH.

CUBANA.

34 TRIPPET LANE.
0114 2760 475.
CUBANATAPASBAR.CO.UK

Just a brief jaunt from the hectic crowds of West Street, Cubana is a highly recommended tapas bar with a vibrant atmosphere, top quality cuisine and authentic Cuban surroundings. Serving hot and cold dishes, some with a Spanish/South American twist, Cubana's menu includes fried calamari, braised rabbit, oven-baked aubergine, spare ribs and the classic patatas bravas. Every weekday night they also treat customers to a strong line-up of live music covering all bases, from tango, flamenco and rumba to soul, blues and bossa nova.

On top of all of this goodness, Facebook users who 'like' Cubana can get themselves a voucher for 30% off all tapas - facebook.com/cubanatapasbar

FLASH.

SHEFFIELD UNION.

Flash is a series of events put on at the Union, hosting talks and performances from inspirational people from all walks of life. There will be a number of Flash events taking place in October as part of Off The Shelf Festival next month, but one which might not receive quite as much coverage is The King's Speech with Mark Logue and Peter Conradi. Mark is the grandson of Lionel Logue, the speech therapist who helped the Duke of York overcome his stammer. Peter is an author and journalist who helped compile a book on the subject. The story was recently made famous by the Oscar-winning film version.

The talk will include excerpts from Logue's unpublished diary, as well as archive material and other unique insights. A fascinating topic.

JUNIPER CAFE.

32-40 BANK STREET.
0114 346 3034.
BANKSTREETARTS.COM

Bank Street Arts is an exhibition space hosting some of Sheffield's finest emerging artists, including a recent show of street art with many previous Now Then favourites. It is also home to one of Sheffield's finest purveyors of fairtrade coffees, homemade cakey treats and organic sandwiches at amazingly reasonable prices.

The ladies cater for both vegetarian and vegan diets, as well as getting all their meat and some veg from around the city centre and supporting independent traders, with a proportion of their vegetables home grown by family and friends. The airy atrium seating area and adjoining Juniper Gallery make for a convivial environment to enjoy a seat and a snack while taking in the exhibitions and, with autumn seeing the first phase of renovations to the outside courtyard space, it's only going to get better.

A DAY IN THE LIFE.

A MONTH OF SUNDAYS.
0114 263 1000.
THEREALMCKEE.CO.UK

From the third of September, the gallery home of Sheffield legend Pete McKee will also be the lodgings of a new exhibition of work from We Live Here creator Jonathan Wilkinson. Even if you don't know his name, you know Jonathon's work. His almost architectural images of iconic structures in Sheffield are as distinctive as they are bold.

Moving away from the strict blue, black and white colour pallet of We Live Here, new show A Day in the Life features paintings which re-imagine everyday scenes in colourful and atmospheric ways. When asked to compare this new style with his previous works, Jonathan said: "The main difference between the two is that the inspiration for the Britarama artworks (featured in A Day in the Life) are more personal and evoke something that is more poetic." He's not wrong.

MENTAL HEALTH WEEK.

SHEFFIELDMENTALHEALTHWEEK.CO.UK

Following the rip-roaring success that was Sheffield Wellbeing Festival on 29th July, we're happy to say there's more to come. Sheffield Mental Health Week officially begins on World Mental Health Day (10th October) and will include a wide variety of events. Ranging from a pie and peas games afternoon at the St Wilfrid's Centre, to an art exhibition, to a comedy night and a DVD screening, there's sure to be something for everyone.

Taking care of our own mental health and wellbeing cannot be underestimated. It's just as important as physical health. With that in mind, Sheffield will be raising awareness and promoting simple positive steps people can take to safeguard their own mental health.

Keep an eye on the website, search for 'Sheffield Mental Health Week' on Facebook and follow them on Twitter @SheffieldMHW.

SHEFFIELD SCHOOL OF INDEPENDENT ART.

THE OLD JUNIOR SCHOOL, SOUTH VIEW ROAD.
PETER : 07749 216291.
PETERPAINTERPRINTMAKER.COM

As highlighted by the inimitable Alt-Sheff in last month's Localcheck, these are tough times in the world of education. With colleges and learning centres being run increasingly like corporate businesses, where do you turn for quality adult learning? Well, one such place has recently been created by Peter York and Marion Thompson.

Both veteran teachers of art and design at local colleges, they decided to set up an independent art school for people of all ages to join for workshops, discussions and lessons in art practices, from screen printing to etching. An exhibition featuring the work of some of Peter's students is running this month at Bank Street Arts, where you will also be able to meet the team and discuss your options for a future of independent learning.



END.
YOU HEARD.

a Month of Sundays

Gallery by McKee.

presents
from the creator of WE LIVE HERE

A Day in the Life

An exhibition of paintings by
Jonathan Wilkinson

Saturday 3 September - Saturday 1 October 2011



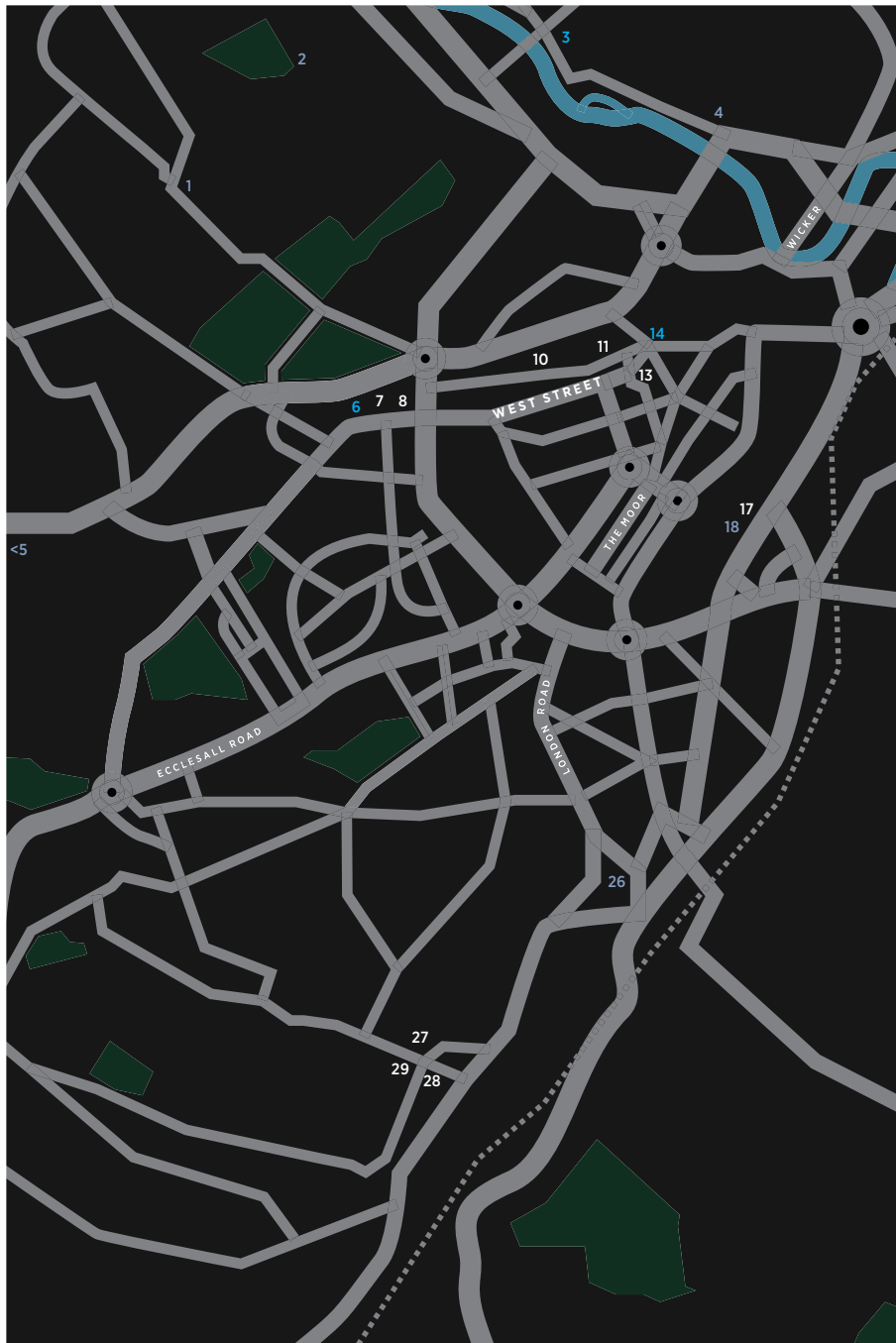
Britarama

britarama.com
therealmckee.co.uk

Opening times:
Tuesday - Saturday
10am - 5pm

a Month of Sundays Gallery
365 Sharrow Vale Road
S11 8ZG
0114 263 1000

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■ = SHEFFIELD REAL ALES HOUSES & BREWERIES.

CROOKES/CROOKESMOOR.

1. DRAM SHOP
2. GARDENERS REST
3. BLAKE HOTEL
4. THE RIVERSIDE BAR
5. THE RISING SUN

CITY CENTRE.

6. THE UNIVERSITY ARMS
7. SHEFFIELD UNIVERSITY UNION
8. THE HARLEY
9. THE RED DEER
10. CUBANA
11. CAFE JUNIPER @ BANK ST. ARTS
12. THE COMMON ROOM
13. SHEFFIELD CIT
14. THREE TUNS
15. CORPORATION
16. THE PLUG
17. SHOWROOM CINEMA
18. THE RUTLAND ARMS

ECCLESALL ROAD.

19. KUJI

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20. MONTH OF SUNDAYS GALLERY
21. SHARROW MARROW
22. THE MEDITERRANEAN
- RESTAURANT
23. PORTER BOOKS

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24. DELANEYS MUSIC BAR
25. SMART VENUE COFFEE
26. ABBEYDALE BREWERY

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27. S7 ELECTRICAL
28. POPS SUPERMARKET
29. THE OLD SWEET SHOP

